Bonhams

Fine Chinese Paintings

中國書畫

Hong Kong | 2 June 2023

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Fine Chinese Paintings

中國書畫

Hong Kong | Friday 2 June 2023 at 2pm

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VIEWING

HONG KONG
29 May - 2 Jun 2023 10am to 6pm
2 Jun 2023 10am to 2pm

Bonhams Hong Kong Gallery
Suite 2001, One Pacific Place
88 Queensway, Admiralty
Hong Kong

香港邦瀚斯藝術廊
金鐘太古廣場一期 2001 室
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SALE NUMBER
28689

ILLUSTRATIONS
Front Cover: Lot 886
Back Cover: Lot 846
Inside Front Cover (spread): Lot 854
Inside Back Cover (spread): Lot 898
Opposite Sale Information: Lot 813
Opposite Index of Artists: Lot 844

BIDS
+852 2918 4321
+852 2918 4320 fax
info.hk@bonhams.com
To bid via the internet, please visit
www.bonhams.com

Please note that bids should be submitted no later than 1 June 2023. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bids not being processed. Bidders of accepted bids will receive a Bid Confirmation.

REGISTRATION IMPORTANT NOTICE

Please note that online bidding will not be available for lot 901. If you wish to bid on this lot, Bonhams requires enhanced registration procedures. Please contact our Client Services Office by emailing info.hk@bonhams.com or +852 29184321

請留意，網絡競投將不適用於拍品編號 901。如閣下希望參與此拍品之競投，邦瀚斯將採用特別登記流程。請閣下通過郵件 info.hk@bonhams.com 或電話 +852 2918 4321 與邦瀚斯客戶服務部門聯絡。

To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/28689 and click on the Register to bid link at the top left of the page.

PAYMENT
For an overview of the payment process, please refer to the Clause 9 of the "NOTICE TO BIDDERS" section at the back of this catalogue.

CUSTOMER SERVICES
Monday to Friday 9:00-18:00
+852 2918 4321

拍賣品之狀況

請注意：本目錄並無說明任何拍賣品之狀況。按照本目錄後部份所載之「競投人通告第 15 條」，準買家必須於拍賣前親自確定拍賣品之狀況。純為方便準買家，本公司如在拍賣開始前 24 小時收到準買家的要求，本公司可提供書面上的狀況報告。狀況報告同時可於本公司網頁下載。該報告是依據「競投人通告第 1.6 條」提供。

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN CLAUSE 15 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website. This written indication is issued subject to Clause 1.6 of Appendix 2 to the Notice to Bidders.

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88 Queensway
Admiralty
Hong Kong

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Sale Information
拍賣須知

AFTER SALE COLLECTION

All sold lots will be available for collection after 10am on 5 June 2023 Monday.
Bonhams Hong Kong office
Suite 2001, One Pacific Place
88 Queensway, Admiralty
Hong Kong

SHIPPING

For sale collection information and estimates on domestic and international shipping as well as export licenses please contact the Chinese Paintings department on
Tel: +852 2918 4321
Fax: +852 2918 4320
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Storage charges will commence one month after the date of the auction at the following rate:
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香港金鐘道88號
太古廣場一期20樓2001室

運輸事宜

有關提貨、運輸費用、出口證等事宜的查詢， 請聯繫邦瀚斯中國書畫部。
電話：+852 2918 4321
傳真：+852 2918 4320
cp.hk@bonhams.com

存放費用

拍賣結束一個月後，每件拍賣品每月將向買家徵收存放費用800港元。

PAYMENT

Purchases can only be released when full settlement (inclusive of all charges) of all invoices issued to the buyer is received in cleared funds. If you are a successful Bidder, payment will be due to be made to us by 4:30pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. This applies even if the buyer wishes to export the lot and an export license is (or may be) required. Before bidding you should ensure that you have the necessary funds available and be able to pay according to one of the methods set out below. All cheques should be made payable to Bonhams (Hong Kong) Ltd - Client A/C. Unless agreed by us in advance payments made by anyone other than the registered buyer will not be accepted. We accept the following methods of payment:

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank: all cheques must be cleared before you can collect your purchases;

Cash: you may pay for Lots purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank Transfer: you may electronically transfer funds to our Client Account. If you do so, please quote your paddle number and invoice number as the reference.

付款

買家須將成功所購得之全部拍賣品的總額悉數付清後（包括所有費用），才可提取拍賣品。為確保拍賣會後七個工作天內所有款項可全部過賬，請於拍賣會後第二個工作天的下午四點半前付款，如買家希望把所購得之拍賣品運至香港以外的地方，以及需要或可能需要申請出口執照，這條款依然適用。在競投之前，請準買家確保所需資金，並可利用下述任何一種方式付款。除事前雙方有協議外，登記買家以外的其他人仕之付款將不會被接納。
我們接受以下各種付款方法：

所有香港銀行及其分行的港幣個人支票：
提取拍賣品前，所有支票必須已全部過帳。
支票的抬頭人請寫上「Bonhams (Hong Kong) Ltd - Client A/C」

銀行匯票：在確認有效身份證明及匯票後，買家可立刻提取所購之拍賣品

現金：如所購得的拍賣品總值不超過HK$80,000，買家可以現金或港幣（不接受其他貨幣）為單位之旅行支票付款。如所購得的拍賣品總值超過HK$80,000，HK$80,000以外的金額，必須以現金及旅行支票以外的方式支付

銀行轉賬：買家可利用電子轉賬至我們的銀行賬戶，請注意把競標牌號碼及發票資料寫上，以作參考。

Our Client Account details are as follows:
客戶賬戶詳情如下：

Account Name **賬戶名稱**
Bonhams (Hong Kong) Ltd - Client A/C

Account Number **賬戶號碼**
808-870174-001

Bank Name **銀行名稱**
HSBC

Bank Address **銀行地址**
Head Office
1 Queens Road
Central
Hong Kong

Swift Code **國際匯款代碼**
HSBCHKHHHKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Debit cards issued by a Hong Kong Bank: there is no additional charge for purchases made with these cards;

Credit cards: American Express, Visa and Mastercard only. There is a HK$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds
that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no additional charge for purchases made with these cards.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

如果閣下通過銀行轉賬付款，我們所收的款額經扣除任何銀行費用，以及／ 或者款項經兑換成港幣後，必須不少於如發票所的應付款額。

由香港銀行發出的扣賬卡：以此方法付款，將不收取額外的費用

信用卡： 美國運通卡，Visa及Mastercard卡，均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK$200,000。如所購得的拍賣品總值超過HK$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK$50,000，但此方式不適用於第一次成功競拍的買家。

中國銀聯（CUP）借記卡： 以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

Current scholarship in the fields of Chinese Paintings and Calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the 'Buyer's Agreement' of Appendix 2 does not apply to Chinese Paintings. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with the intent to deceive.

目前有關中國書畫之研究，不允許對畫家及完成日期，作無懷疑的聲明。附件二「買家協議」裡所包含的有限權利之購買取消條文，於中國書畫無效。不論上述任何，若二十一日之內，買方以書面通知邦瀚斯該畫為贋品，以及在提供該通知書後十四日之內，將物品以出貨時之狀況交還邦瀚斯及證明至邦瀚斯滿意為止該畫為偽造物時，邦瀚斯將取消該交易並退回購買價。「贋品」在上述指為蓄意欺騙之目的而作的作品。

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Fine Chinese Paintings
中國書畫

Lots 801-958

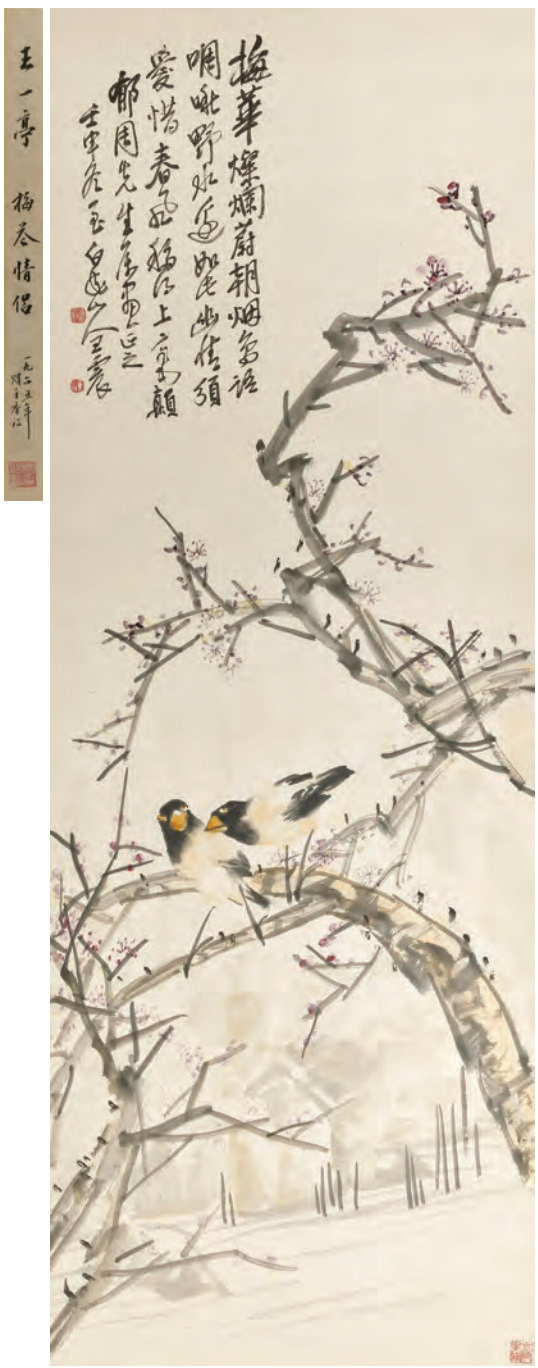
Fine Chinese Paintings Formerly in the Collection of Mingzhai

南洋明齋舊藏古代及近現代中國書畫

Lots 801-839

楊作明（1925-1984），廣東潮州澄海人，後移居馬來西亞從商。雖是僑胞身份，卻對中國書畫十分著迷，自行鑽研書畫收藏。約六十年代末期，經由楊之光先生推薦陸續造訪北京榮寶齋、天津藝苑及上海畫苑等地，收購許多該地區著名書畫家之作。據藏家後人講述，家中與楊之光弟子單伯欽先生亦有深交，其中兩件帶其上款的作品分別為關良〈武劇人物〉（拍賣編號826）及關山月〈灘江山水〉(拍賣編號827)。因南洋地區專業裝裱行當較不風行，楊先生還曾特地在香港逗留多時，就教於裝池能手，返家後自行裱畫，其專注與投入，絕非一般收藏家可與比肩。

801



802

801
WANG ZHEN (1867-1938)
Chrysanthemum and Sparrows
Ink and colour on paper, hanging scroll
Titled, inscribed and signed Wang Zhen, with a dedication and three artist's seals
Dated yihai 1935
Titleslip inscribed and dated 1969, with one collector's seal
150 x 82cm (59 x 32¼in)

HK$40,000 - 60,000
US$5,100 - 7,600

王震　瓦雀飛鳴鞠亂開　設色紙本　立軸　一九三五年作

簽條：王一亭〈瓦雀菊花〉中堂。此幀得自北京榮寶齋，一九六九年秋月。明齋藏。鈐印：明齋所珍

款識：
瓦雀飛鳴鞠亂開。子久先生雅鑒，乙亥（1935）九秋，王震。

鈐印：王震大利、一亭、鮮鮮霜中鞠

802
WANG ZHEN (1867-1938)
Plum Blossoms and Lovebirds
Ink and colour on paper, hanging scroll
Inscribed and signed Bailong shanren, with three artist's seals
Dated renshen (1932)
Titleslip inscribed and dated 1965, with one collector's seal
120 x 43cm (40 x 16⅞in)

HK$40,000 - 60,000
US$5,100 - 7,600

王震　梅華雙雀圖　設色紙本　立軸　一九三二年作

簽條：王一亭〈梅花情侶〉。一九六五年購於香江。鈐印：楊作明印

款識：
梅華燦爛蔚朝烟，鳥語啁啾野水邊。如此幽情須愛惜，春風移得上毫顛。郁周先生屬畫正之，壬申（1932）冬至，白龍山人王震。

鈐印：王震大利、一亭、古梅華館

上款：「郁周」應為文斌（1874-？），清宗室，愛新覺羅氏，字郁周，號伯英，滿洲正藍旗人。光緒二十四年（1898）進士。同年五月，改翰林院庶吉士。翌年四月散館，授翰林院編修，後擢至翰林院侍講。與王一亭有交誼，傳世有其壬子（1912）年監製十萬杵胡開文松煙墨，墨上圖文即出自一亭手。

803
WU ZHENG (1878-1949)
Strolling Over The Bridge
Ink and colour on paper, hanging scroll
Inscribed and signed Wu Zheng, with two artist's seals
Dated renzi (1912)
Titleslip inscribed and dated 1977, with one collector's seal
100 x 33cm (39⅜ x 13in)

HK$25,000 - 40,000
US$3,200 - 5,100

吳徵　溪橋策杖　設色紙本　立軸　一九一二年作

簽條：吳徵〈設色山水〉。一九七七年秋月重裝。鈐印：楊作明

款識：
疎松留雨跡，細草雜苔衣。閑遇小橋去，數峯斜日微。壬子（1912）秋七月，袁鋗居士吳徵畫。

鈐印：吳徵之印、袁鋗居士、疏林仲子

803

804

805

804
KONG XIAOYU (1899-1984)
Cats and Maple Tree
Ink and colour on paper, hanging scroll
Inscribed and signed Xiaoyu Weng Kong Mei, with two artist's seals
Dated yiyou (1945)
Titleslip inscribed and dated 1969, with one collector's seal
134 x 67.5cm (52¾ x 26⅝in)

HK$25,000 - 40,000
US$3,200 - 5,100

孔小瑜　丹楓雙貓　設色紙本　立軸　一九四五年作

簽條：
孔小瑜〈丹楓雙貓〉。此幀得自北京畫苑，公元一九六九年。鈐印：楊作明印

款識：
路邊一片空明境，都作狂夫粉本觀。紹雲先生雅正，乙酉（1945）小春，曲阜小瑜翁孔美。

鈐印：孔小瑜印、孔子七十二世孫

805
MA JIN (1899-1970); WANG XUETAO (1903-1982); LI HECHOU (1891-1974)
Peach Blossoms and Two Dogs
Ink and colour on paper, hanging scroll
Inscribed and signed Xuetao, Ma Jin, Li Hechou, with five artists' seals
Dated wuzi (1948)
Titleslip inscribed, with one collector's seal
101 x 34cm (39¾ x 13⅜in)

HK$25,000 - 40,000
US$3,200 - 5,100

馬晉、王雪濤、李鶴籌　桃花雙犬圖　設色紙本　立軸　一九四八年作

簽條：
王雪濤、馬晉、李鶴籌 合作〈桃花雙狗圖〉。鈐印：明齋心賞

款識：
戊子（1948）穀雨前五日，遲園燈下雪濤補成。湛如馬晉畫犬。李鶴籌畫桃花。

鈐印：馬晉之印、伯逸、雪濤、瑞齡、鶴籌、知足常樂

806

807

806
WU GUXIANG (1848-1903)
Visiting Friend in the Spring Mountain
Ink and colour on paper, hanging scroll
Inscribed and signed Qiupulaonong, with two artist's seals
Titleslip inscribed and dated 1969, with one collector's seal
129 x 33.5cm (50¾ x 13¼in)

HK$25,000 - 40,000
US$3,200 - 5,100

吳穀祥　溪山訪友圖　設色紙本　立軸

簽條：
吳穀祥〈溪山訪友圖〉。公元一九六九年夏，明齋重裝。鈐印：明齋珍藏

款識：
兀立山南五老峯，怪石如虎樹如龍。二公且向東山去，我當被髮來相送。擬梅道人畫意，秋圃老農寫。

鈐印：吳穀祥印、秋農

807
FENG CHAORAN (1882-1954)
Playing Qi Under the Plum Tree
Ink and colour on paper, hanging scroll
Inscribed and signed Feng Chaoran, with two artist's seals
Titleslip inscribed and dated gengxu (1970) with one collector's seal
105 x 53cm (41⅜ x 20⅞in)

HK$25,000 - 40,000
US$3,200 - 5,100

馮超然　山居棋話圖　設色紙本　立軸

簽條：
馮超然〈山居棋話圖〉。庚戌年（1970）夏月，明齋藏。鈐印：楊作明

款識：
洞裏煙霞無歇時，洞中天地足金芝。月明朗朗梅花雪，白髮老人相對棋。擬文衡山筆於維摩羅詰龕，雲溪馮超然。

鈐印：滌舸、超然畫記

808

808
TANG YUN (1910-1993)
Monk Under a Tree
Ink and colour on paper, hanging scroll
Titled, inscribed and signed Hangren Tang Yun, with three artist's seals
Dated bingxu (1946)
Titleslip inscribed and signed Mingzhai, dated 1966, with one collector's seal
115 x 26cm (45¼ x 10¼in)

HK$40,000 - 60,000
US$5,100 - 7,600

唐雲　古木禪師圖　設色紙本　立軸　一九四六年作

簽條：
唐雲〈古木禪師圖〉。一九六六年，明齋重裱。鈐印：明齋珍藏

款識：
古木禪師。擬兩峰道人，丙戌（1946）八月，杭人唐雲。

鈐印：大石居士、唐雲私印、退思齋

809
WU QINMU (1894-1953)
Travelling in the Autumn Mountian
Ink and colour on paper, hanging scroll
Inscribed and signed Qinmu, with one artist's seal
Titleslip inscribed and dated 1979, with one collector's seal
144 x 40cm (56¾ x 15¾in)

HK$25,000 - 40,000
US$3,200 - 5,100

吳琴木　松風流水圖　設色紙本　立軸

簽條：
吳琴木〈松風流水圖〉。公元一九七九年秋，明齋重裝。鈐印：明齋珍藏

款識：
師一峰老人筆意，琴木。

鈐印：吳桐之印

810
WU SHIXIAN (1856-1919)
Boating in the River
Ink and colour on paper, hanging scroll
Inscribed and signed Shixian, with one artist's seal
Dated Guangxu guimao (1903)
Titleslip inscribed and signed Mingzhai, dated 1971, with one collector's seal
174 x 47cm (68½ x 18½in)

HK$25,000 - 40,000
US$3,200 - 5,100

吳石僊　遠浦揚帆圖　設色紙本　立軸　一九O三年作

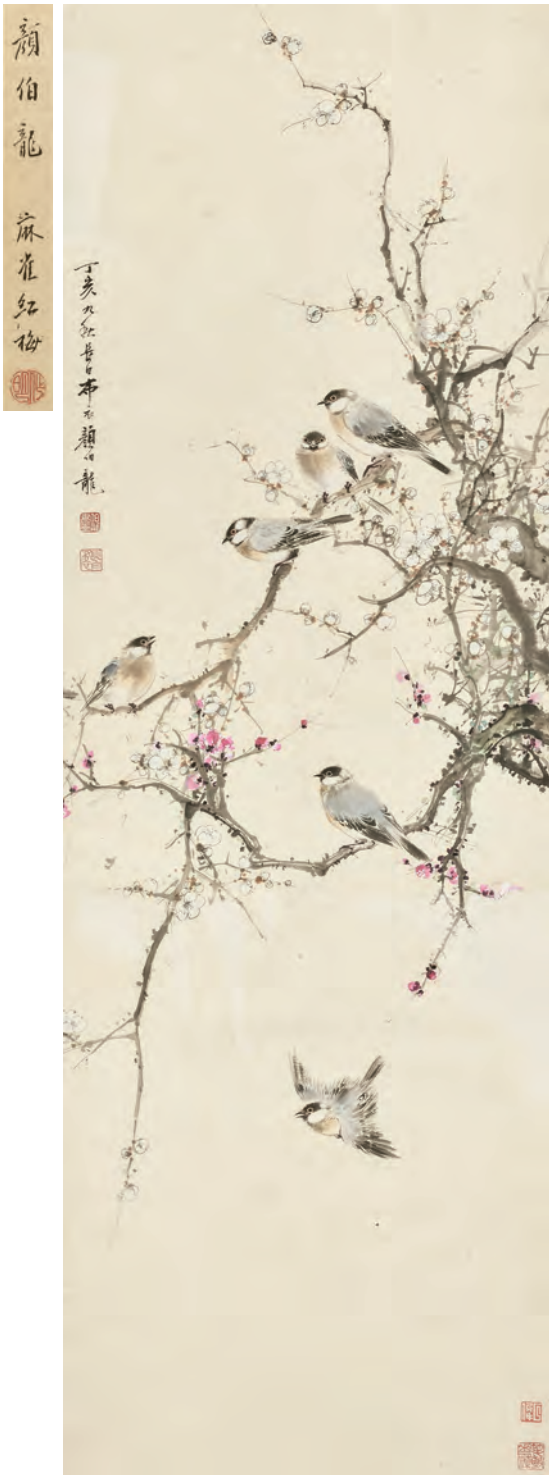
簽條：
吳石僊〈遠浦揚帆圖〉。一九七一年，明齋藏。鈐印：明齋珍藏

款識：
遠浦揚帆。擬米家法，光緒癸卯（1903）冬日，石僊。

鈐印：石僊

809

810



811

812

811
YAN BOLONG (1898-1954)
Sparrows and Plum Blossom
Ink and colour on paper, hanging scroll
Inscribed and signed Changbai Buyi Yan Bolong, with two artist's seals
Dated dinghai (1947)
Titleslip inscribed and with one collector's seal
101 x 33cm (39¾ x 13in)

HK$20,000 - 30,000
US$2,500 - 3,800

顏伯龍　麻雀紅梅　設色紙本　立軸　一九四七年作

簽條：
顏伯龍〈麻雀紅梅〉。鈐印：作明

款識：
丁亥（1947）九秋，長白布衣。顏伯龍。

鈐印：伯龍書畫、長白布衣

812
WANG XUETAO (1903-1982)
Myna and Wisteria
Ink and colour on paper, hanging scroll
Inscribed and signed Xuetao, with three artist's seals
Titleslip inscribed and dated 1979, with one collector's seal
108.5 x 34cm (42¾ x 13⅜in)

HK$25,000 - 40,000
US$3,200 - 5,100

王雪濤　紫藤八哥　設色紙本　立軸

簽條：王雪濤〈紫荊八哥〉，公元一九七九年，明齋重裝。鈐印：明齋珍藏

款識：
入春解作千般語，拂曙能先百鳥啼。遲園喜雨，寫以遣興，雪濤。

鈐印：遲園、王雪濤印、傲雪

813
YU FEI'AN (1889-1959)
Plum Blossoms and Birds
Ink and colour on paper, hanging scroll
Inscribed and signed Fei'an, with two artist's seals
Dated bingzi year (1936)
Titleslip inscribed and dated 1965, with one collector's seal
110.5 x 45cm (43½ x 17¾in)

HK$450,000 - 600,000
US$57,000 - 76,000

于非闇　瑤臺艷雪圖　設色紙本　立軸　一九三六年作

簽條：
于非闇〈瑤臺艷雪圖〉。公元一九六五年得自天津藝苑，明齋重裝，香江。鈐印：明齋藏

款識：
瑤臺艷雪，趙彝齋此圖極瑰奇瑋麗之觀。丙子（1936）初冬，非厂仿之。

鈐印：蓬萊于照、非闇丙子年作

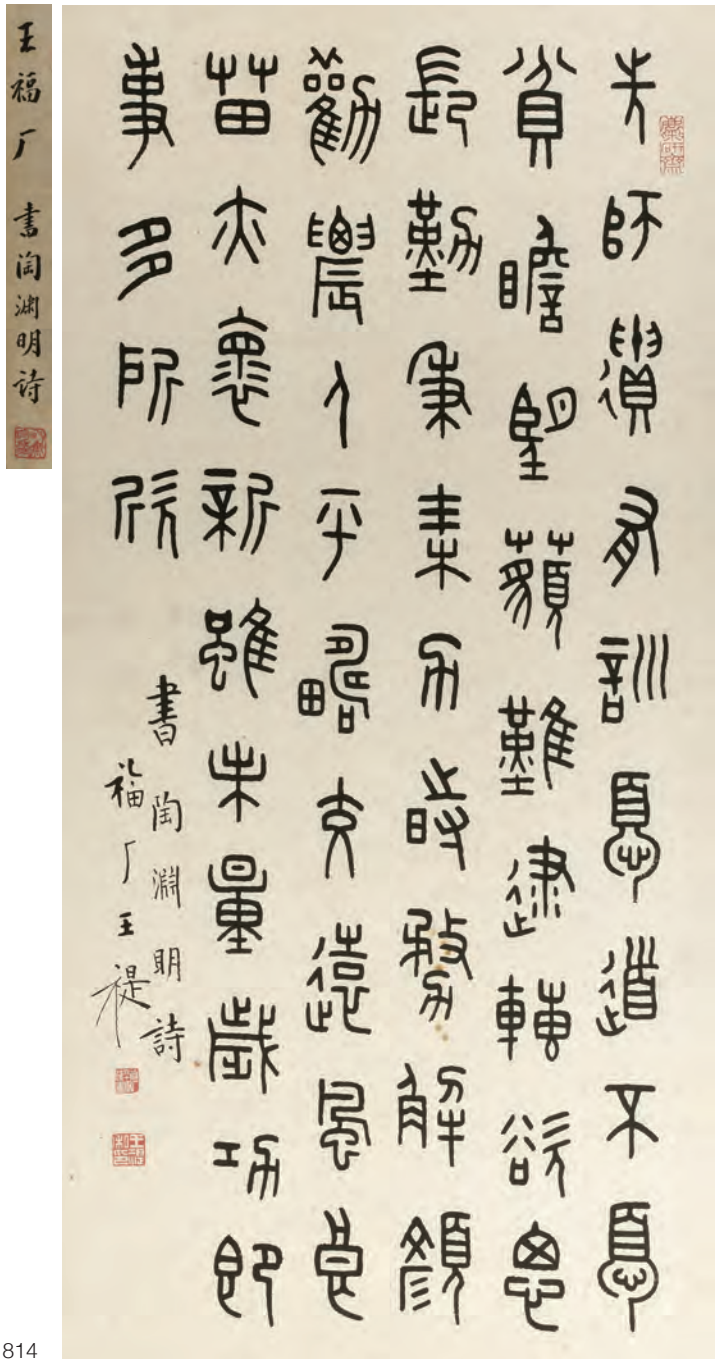
藏印: 明齋所珍

註：于非闇自幼受家庭及環境薰陶，喜詩文書畫。一九一一年入讀北京師範學校，同時拜師民間畫師王潤暄習畫，兩年時間學會了栽花、豢鳥、養蟋蟀蟈蟈、製作顏料的技法，為今後工筆花鳥畫的創作打下了紮實的基礎。一九三五年，四十六歲的于非闇開始專攻工筆花鳥。「我初期學畫是從白描入手，用『六吉料半』生紙、『小紅毛』畫筆，學畫水仙、竹子。那時，尚沒有想到對水仙、竹子寫生，只覺得南宋趙子固的水仙、晚明陳老蓮畫的竹子好，我特別喜歡。」他從趙、陳雙鉤白描入手，繼而上追兩宋、五代，並從徽宗帝瘦金書中悟得筆致。

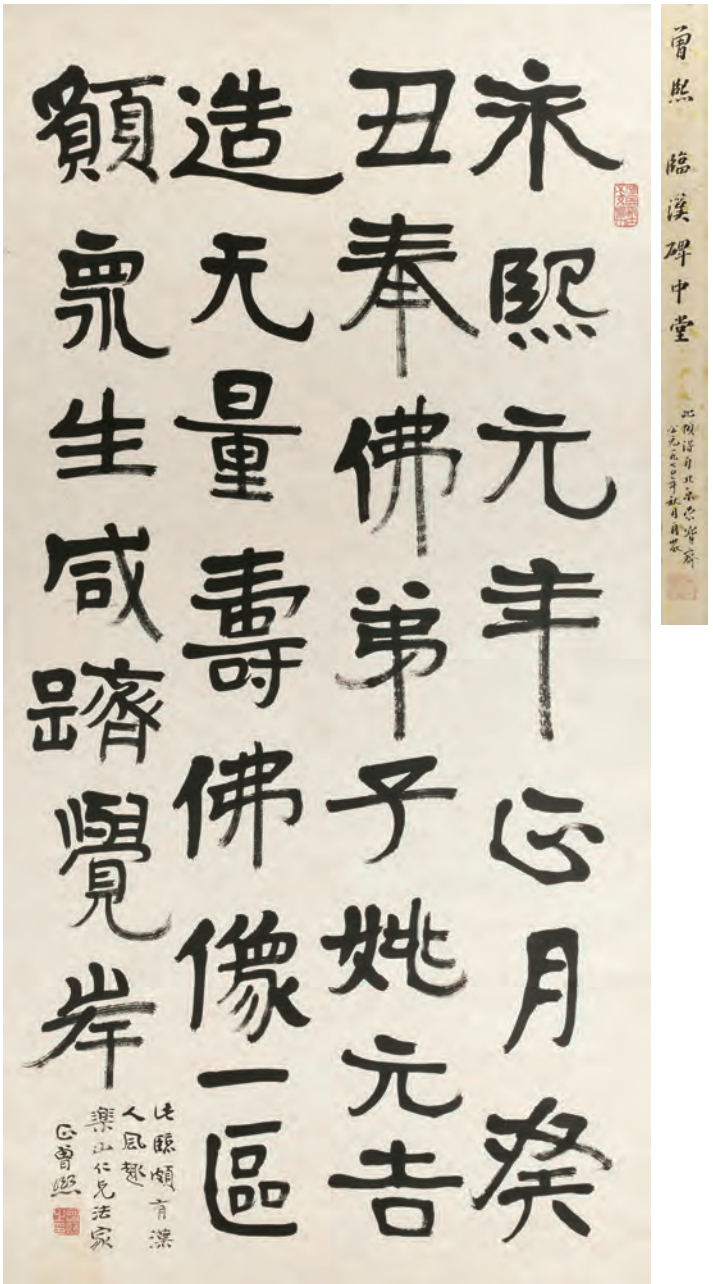
一九三六年，于非闇於中山公園首次舉辦個展，便轟動了京城藝壇。本幅〈瑤臺艷雪〉繪製於丙子 (1936)，正是其專攻工筆初期的擬古精品。

畫中梅樹老幹遒健，枝條瘦硬爽俐，梅花幾簇經意排佈，朵朵嬌柔圓潤，淡雅清麗，姿態各具，絕無雷同。一對綬帶上下棲息，白色羽毛豐滿蓬鬆，頭、喙、眼、尾、爪、分施以石青、石綠及赭石，用色與用墨層次豐富細緻，體現了畫家色彩貴在「柔婉鮮華」以及「工筆畫不止經得起近看，還要有遠效果」的主張。縱觀全幅，畫面意境清新而富於詩意，生動傳神又極具裝飾趣味，真能得「趙彝齋極瑰奇瑋麗」之神韻。

813



814



815

814
WANG FU'AN (1880-1960)
Poem in Seal Script
Ink on paper, hanging scroll
Inscribed and signed Fu'an Wang Ti, with three artist's seals
Titleslip inscribed, with one collector's seal
69.5 x 33.5cm (27⅜ x 13¼in)

HK$30,000 - 50,000
US$3,800 - 6,400

王福厂　篆書節〈癸卯歲始春懷古田舍二首〉 水墨紙本　立軸

簽條：
王福厂〈書陶淵明詩〉。鈐印：明齋珍藏

款識：
先師遺有訓，憂道不憂貧。瞻望藐難逮，轉欲思長勤。 秉耒歡時務，解顏勸農人。平疇交遠風，良苗亦懷新。 雖未量歲功，即事多所欣。書陶淵明詩，福厂。王禔。

鈐印：福厂六十歲後書、王禔私印、麋研齋

815
ZENG XI (1861-1930)
Calligraphy in the Style of the Han Dynasty Stele
Ink on paper, hanging scroll
Inscribed and signed Zeng Xi, with two artist's seals
Titleslip inscribed and dated 1970, with one collector's seal
133 x 66.5cm (52⅜ x 26⅛in)

HK$50,000 - 80,000
US$6,400 - 10,000

曾熙　臨漢碑中堂　水墨紙本　立軸

簽條：
曾熙〈臨漢碑中堂〉。此幀得自北京榮寶齋，公元一九七〇年秋月再裝。鈐印：楊作明印

款識：
永熙元年正月癸丑，奉佛弟子姚元吉造无量壽佛像一區，願眾生咸躋覺岸。此臨頗有漢人風趣。樂山仁兄法家正，曾熙。

鈐印：曾熙之印、閒居翫古不交當世

816
FANG JIEKAN (1901-1987)
Hiking on an Autumn Day
Ink and colour on paper, hanging scroll
Inscribed and signed Jiekan Fang Yan, with three artist's seals
Dated gengyin (1950)
Titleslip inscribed and dated 1968, with one collector's seal
108.5 x 38.5cm (42¾ x 15⅛in)

HK$25,000 - 40,000
US$3,200 - 5,100

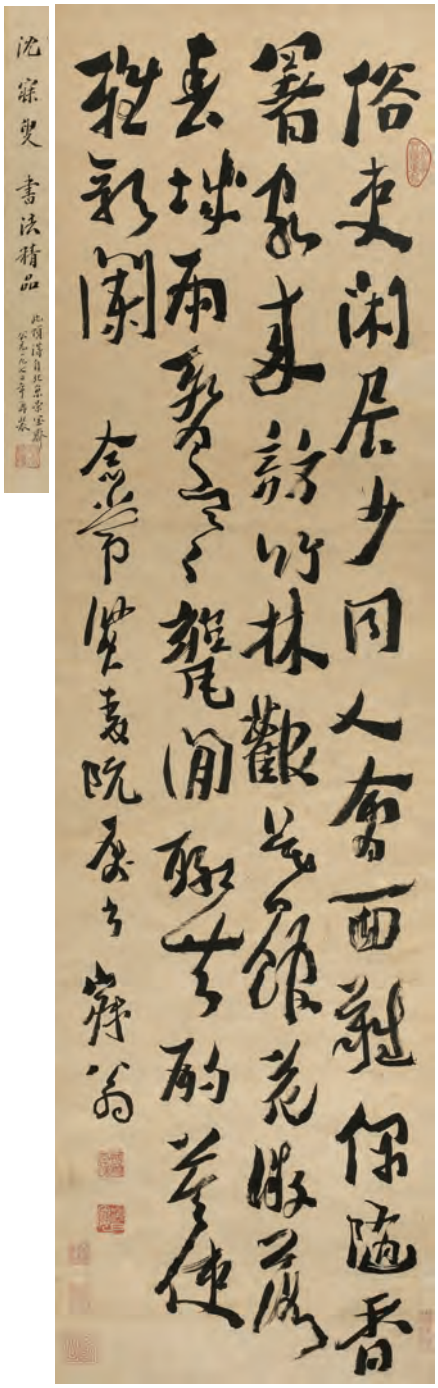
方介堪　秋山登高圖　設色紙本　立軸　一九五〇年作

簽條：
方介堪〈秋山登高圖〉。一九六八年明齋重裝，香江。鈐印：明齋珍藏

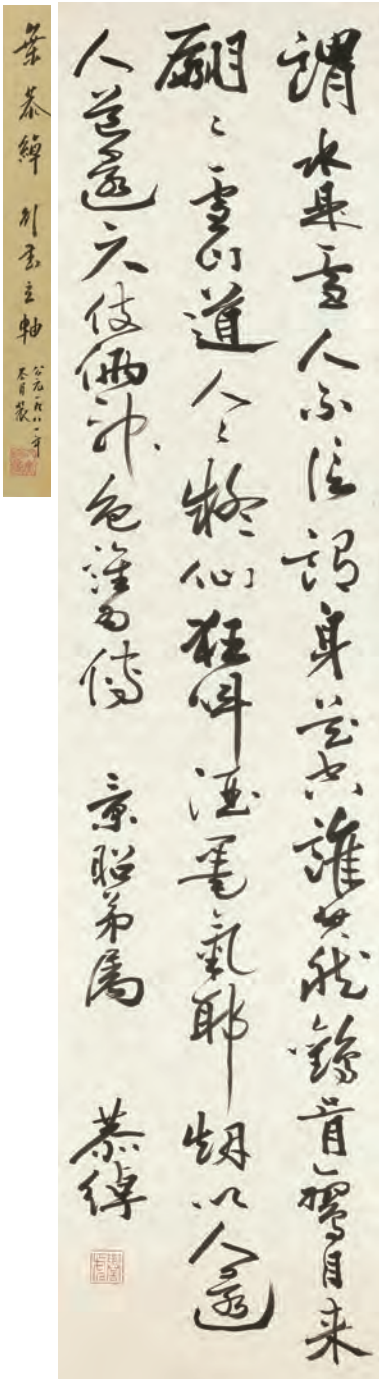
款識：
半山雲氣招裙屐，一路松風拂面來。行到石梁幽絕處，人間原不隔蓬萊。庚寅（1950）秋，介堪方巖。

鈐印：方巖、介堪、玉篆樓

816



817



818

817
SHEN ZENGZHI (1850-1923)
Calligraphy in Running Script
Ink on paper, hanging scroll
Signed Meisou, with three artist's seals and four collectors' seals
Titleslip inscribed and dated 1970, with one collector's seal
140.5 x 38.5cm (55¼ x 15⅛in)

HK$30,000 - 50,000
US$3,800 - 6,400

沈曾植　行書韋應物〈陪王郎中尋孔征君〉　水墨紙本　立軸

簽條：沈寐叟書法精品。此幀得自北京榮寶齋，公元一九七〇年再裝。鈐印：明齋珍藏

款識：
俗吏閑居少，同人會面難。偶隨香署客，來訪竹林歡。暮館花微落，春城雨暫寒。甕間聊共酌，莫使雅歌闌。念常賢表阮屬書，寐翁。

鈐印：曾植印信、海日樓、知一念即無量劫
藏印：明齋書畫藏章、公則溥、幻餘室、鄆城一記

註：「鄆城夏伯子金石圖書記」乃夏繼泉（1884-1965）藏印。夏繼泉，字溥齋，號渠園，中年後改號蓮居、一翁。山東鄆城人。清末直隸知州、江蘇知府。鼎革後被推任為山東省各界聯合會會長、山東都督府最高顧問兼秘書長等職。一九二一年，籌備曲阜大學，兼東魯學校校長。夏氏為佛教居士，專修淨土宗，曾與沈曾植等一同研求佛學，篤志弘法。

818
YE GONGCHUO (1881-1968)
Calligraphy in Running Script
Ink on paper, hanging scroll
Inscribed and signed Gongchuo, with one artist's seal
Titleslip inscribed and dated 1981, with one collector's seal
133 x 32cm (52⅜ x 12⅝in)

HK$20,000 - 30,000
US$2,500 - 3,800

葉恭綽　行書佛語詩　水墨紙本　立軸

簽條：
葉恭綽行書立軸。公元一九八一年冬月裝。鈐印：明齋珍藏

款識：
謂水是雪人不信，謂身是空誰其然。鶴首鸞自來翩翩，雪山道人人疑仙。狂叫酒墨氣耶口煙。以人還人道還道，伎倆神色誰為傳。景昭弟屬，恭綽。

鈐印：譽虎

上款: 景昭即陳景昭（1907-1972），潮安人，為藝術家陳昌齡之子。畢業於中國暨南大學法學院，獲學士學位。曾為廣東省立高級商業學校、汕頭中學、廣州大學教師。上世紀二十年代移居新加坡，任端蒙學校校長十逾年，並任中正學校教員，可謂桃李遍天下。 陳景昭書畫藝術，除家學淵源外，又從謝公展、黃賓虹、葉恭綽、張天方等同遊於海上，書法得力於葉氏，國畫則為黃賓虹入室弟子。其為「中華書畫研究會」導師、「中華美術研究會」監察主任，曾任多屆書法展評選員，並應邀發表專題演講或展覽，並常即席揮毫，在書法藝術上受其鼓勵的弟子眾多。新加坡設有以其名字命的書法基金會，著有《陳景昭書法集》行世。

819
ZHAO SHURU (1874-1945)
Two Geese by the Spring River
Ink and colour on paper, hanging scroll
Inscribed and signed Zhao Shuru, with two artist's seals and one collector's seal
Dated jisi (1929)
Titleslip inscribed, dated 1969, with one collector's seal
134 x 65cm (52¾ x 25⅝in)

HK$60,000 - 80,000
US$7,600 - 10,000

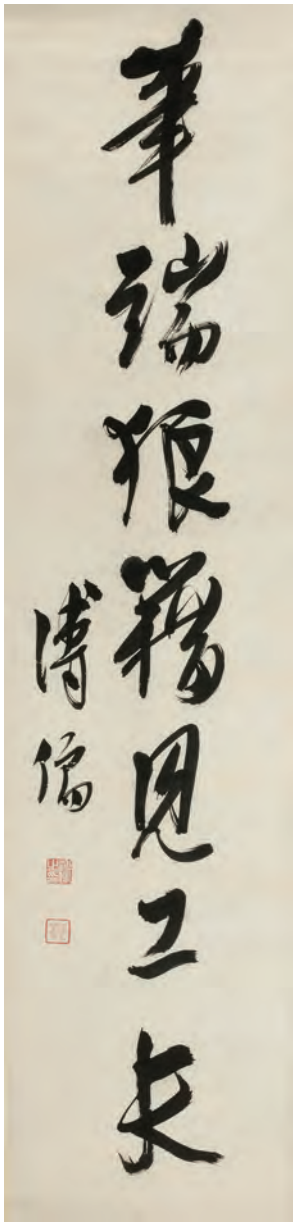
趙叔孺　杏溪雙鵝圖　設色紙本　立軸　一九二九年作

簽條：趙叔孺〈杏溪雙鵝圖〉。公元一九六九年夏月重裝。
鈐印：明齋書畫藏章

款識：
明吾鄉呂廷振〈春溪雙鵝〉，髣髴似之。己巳（1929）新夏，趙叔孺寫。

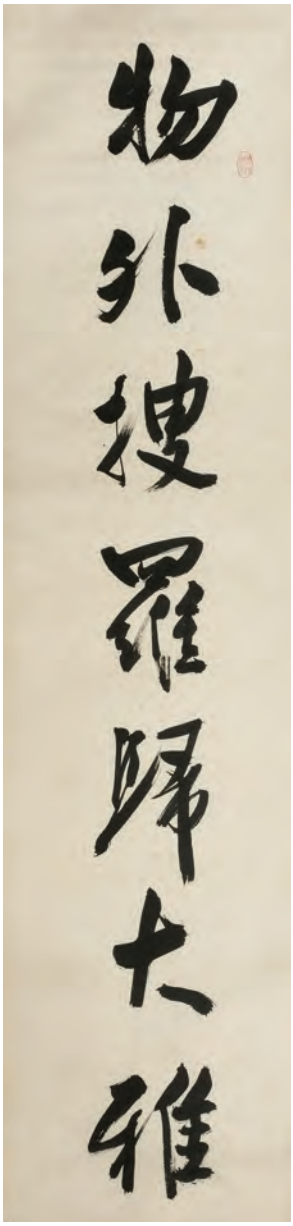
鈐印：趙叔孺、趙椢印信
藏印：楊作明

819



820

821



820

820
PU RU (1896-1963)
Calligraphy Couplet in Running Script
Ink on paper, pair of hanging scrolls
Signed Pu Ru, with three artist's seals
129 x 31cm (50¾ x 12¼in) each (2)

HK$60,000 - 80,000
US$7,600 - 10,000

溥儒　行書七言聯　水墨紙本　立軸一對

簽條：
溥心畬書行書對上、下。

款識：
物外搜羅歸大雅，筆端狼藉見工夫。溥儒。

鈐印：溥儒之印、心畬、夢輕難記

821
PU JIN (1893-1966)
Horse and Groom
Ink and colour on paper, hanging scroll
Inscribed and signed Xue daoren Pu Jin, with two artist's seals and one collector's seal
Titleslip inscribed, with one collector's seal
101 x 33cm (39¾ x 13in)

HK$50,000 - 80,000
US$6,400 - 10,000

溥伈　人馬圖　設色紙本　立軸

簽條：
溥伈先生〈駿馬圖〉。鈐印：明齋珍玩

款識：
圉人爭喜得騂騮，撥入天閑早見收。今日有誰憐駿骨，西風沙苑蕨藜秋。惆悵孫陽世久無，紛紛駑驥遂齊驅。不教神物俱湮滅，猶幸人間有畫圖。雪道人溥伈畫。

822

鈐印：溥伈長壽、南石書畫
藏印：楊作明

822
MA JIN (1899-1970)
Three Horses Under the Willow Tree
Ink and colour on silk, hanging scroll
Inscribed and signed Boyi Ma Jin, with two artist's seals
Dated xinwei (1931)
Titleslip inscribed and dated 1965, with one collector's seal
67.5 x 41cm (26⅝ x 16⅛in)

HK$60,000 - 80,000
US$7,600 - 10,000

馬晉　春郊三駿圖　設色絹本　立軸　一九三一年作

簽條：
馬晉〈春郊之駿〉。此圖得自天津藝苑，公元一九六五年重裝。鈐印：明齋珍藏

款識：
辛未（1931) 春三月三日，畫為東盦仁兄大雅正之，伯逸馬晉。

鈐印：馬晉之印、伯逸

823
LI KUCHAN (1899-1983)
Eagle Perched on an Old Tree
Ink and colour on paper, hanging scroll
Inscribed and signed Ligong, with one artist's seal and one collector's seal
Titleslip inscribed and dated 1978, with one collector's seal
94 x 33cm (37 x 13in)

HK$60,000 - 80,000
US$7,600 - 10,000

李苦禪　古木棲鷹　設色紙本　立軸

簽條：
李苦禪〈古木棲鷹〉。公元一九七八年明齋重裝。鈐印：明齋所珍

款識：
勵公寫意。

鈐印：苦禪
藏印：明齋所珍

824
ZHANG SHUQI (1900-1957)
Loofah and a Hen
Ink and colour on paper, hanging scroll
Inscribed and signed Zhang Shuqi, with one artist's seal
Titleslip inscribed and dated 1969, with one collector's seal
106 x 38.5cm (41¾ x 15⅛in)

HK$50,000 - 80,000
US$6,400 - 10,000

張書旂　瓜蔭雛雞圖　設色紙本　立軸

簽條：
張書旂〈瓜蔭雛雞圖〉。一九六九年明齋藏。鈐印：明齋珍藏

款識：
張書旂製。

鈐印：書旂

825
CHEN WENXI (CHEN WEN HSI, 1906-1991)
Lotus and Goldfish
Ink and colour on paper, hanging scroll
Inscribed and signed Wenxi, with two artist's seals and one collector's seal
Titleslip inscribed
94 x 43cm (37 x 16⅞in)

HK$30,000 - 50,000
US$3,800 - 6,400

陳文希　荷花金魚　設色紙本　立軸

簽條：
陳文希先生〈荷花金魚〉。

款識：
作明先生，文希。

鈐印：文希、自強不息
藏印：作明珍藏

823

824

825

826

826
GUAN LIANG (1900-1986)
Opera Figure
Ink and colour on paper, hanging scroll
Inscribed and signed Guan Liang, with a dedication and two artist's seals
Dated 1978
Titleslip inscribed and dated 1979, with one collector's seal
68.5 x 43cm (27 x 16⅞in)

HK$50,000 - 80,000
US$6,400 - 10,000

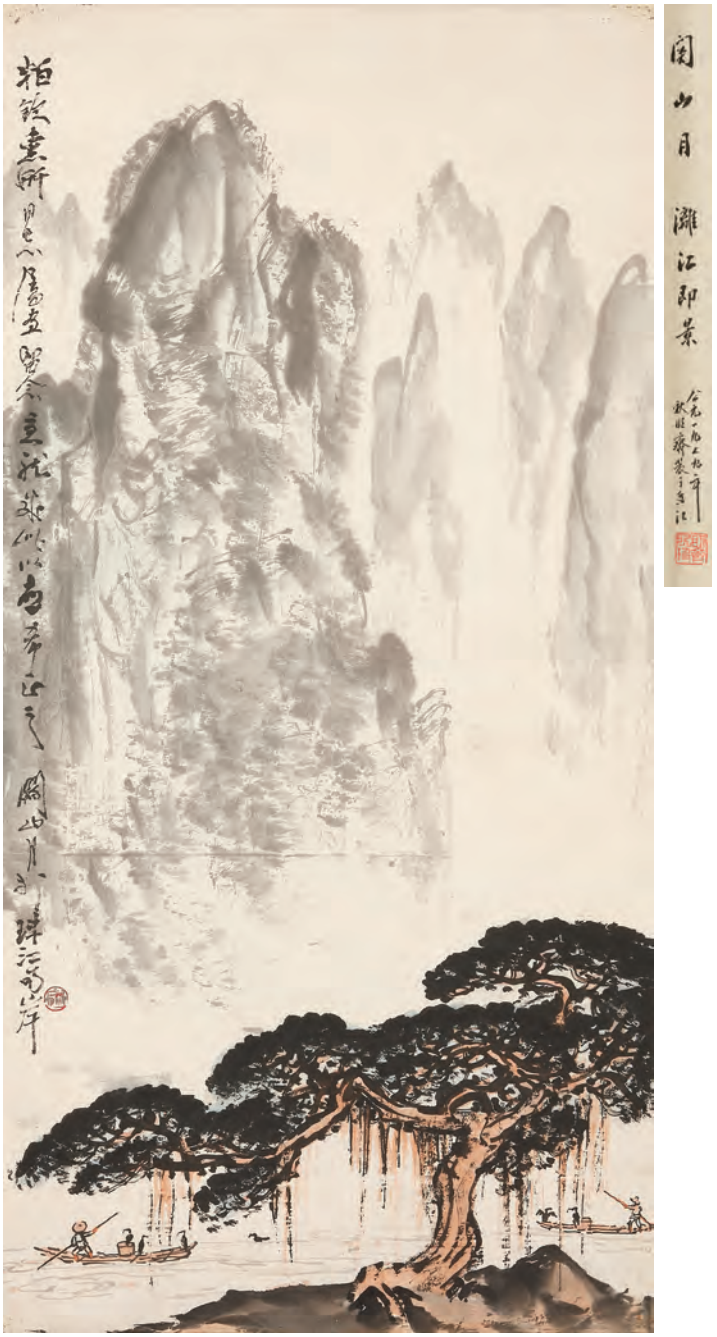
關良　武劇人物　設色紙本　立軸　一九七八年作

簽條：
關良寫〈武劇人物〉。公元一九七九年，明齋裝於香江。鈐印：明齋珍藏

款識：
一九七八年春，為柏欽學弟寫武劇人物，於從化溫泉賓館，番禺關良。

鈐印：良公、求真

上款：「伯欽」即單柏欽（b. 1936)，廣東惠州人。畢業於廣州美術學院，師從關山月，並於一九六〇年留校任教。一九八〇年始先後在廣州、香港、馬來西亞、新加坡、美國、泰國、加拿大等地舉辦個人



827

畫展及進行學術交流，有諸多作品為中外博物館、美術館收藏。曾任廣東省美術家協會理事，廣州市美術家協會副主席，廣東省書籍裝幀協會理事，廣州中國畫家協會副會長，廣州日報副刊部副主任，廣東培正學院副院長。二〇〇二年獲聘為北京大學、天津美術學院客座教授。

註：本幅及關山月〈灘江即景〉（拍品編號827）皆爲單氏贈予。

827
GUAN SHANYUE (1912-2000)
Fishing on the Li River
Ink and colour on paper, hanging scroll
Signed Guan Shanyue, with a dedication and one artist's seal
Titleslip inscribed and dated 1979, with one collector's seal
79 x 39cm (31⅛ x 15⅜in)

HK$60,000 - 100,000
US$7,600 - 13,000

關山月　灕江即景　設色紙本　立軸

簽條：關山月〈灕江即景〉，公元一九七九年秋，明齋裝於香江。鈐印：明齋所珍

款識：
伯欽、熹妍同志屬畫留念，急就成此以應，希正之，關山月於珠江南岸。

鈐印：關山月

上款：「伯欽」即單柏欽（b. 1936），見拍品編號827介紹。

828
LI XIONGCAI (1910-2001)
Pine Tree, Waterfall and Two Swallows
Ink and colour on paper, hanging scroll
Signed Xiongcai, with one artist's seal
Dated 1960
Later inscribed and signed Xiongcai, dedicated to Yang Zuoming, with one artist's seal
Titleslip inscribed and dated 1974, with one collector's seal
130 x 46.5cm (51⅛ x 18¼in)

HK$120,000 - 180,000
US$15,000 - 23,000

黎雄才　松風雙燕圖　設色紙本　立軸　一九六〇年作

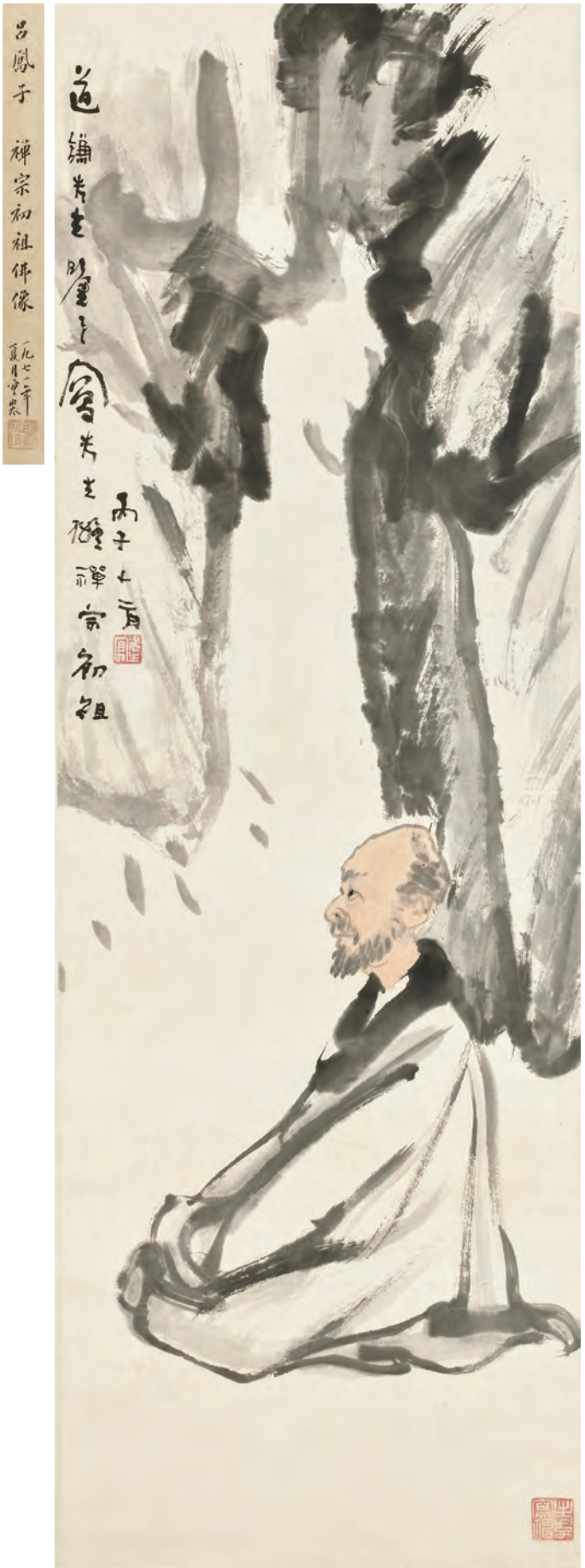
簽條：
黎雄才〈松風飛瀑圖〉，公元一九七四年春天，明齋珍藏。鈐印：明齋珍藏

款識：
一九六零年十月，雄才畫。
作明先生得余此幀，屬為補題歸之，雄才並識。

鈐印：黎氏、黎雄才

局部
Detail

828



829
LÜ FENGZI (1886-1959)
Zen Master
Ink and light colour on paper, hanging scroll
Inscribed and signed Feng xiansheng, with two artist's seals
Dated bingzi (1936)
Titleslip inscribed and dated 1971, with one collector's seal
101 x 34cm (39¾ x 13⅜in)

HK$40,000 - 60,000
US$5,100 - 7,600

呂鳳子　禪宗初祖　淡設色紙本　立軸　一九三六年作

簽條：
呂鳳子〈禪宗初祖佛像〉。一九七一年夏月重裝。鈐印：明齋所珍

款識：
道謙先生鑒之，鳳先生擬禪宗初祖，丙子（1936）十二月。

鈐印：鳳先生、老子寫神

829

830

831

830
YANG ZHIGUANG (1930-2016)
Japanese Victory Dance
Ink and colour on paper, hanging scroll
Inscribed and signed Zhiguang, with one artist's seal
Titleslip inscribed and dated 1972, with one collector's seal
109 x 57cm (42⅞ x 22½in)

HK$60,000 - 80,000
US$7,600 - 10,000

楊之光　日本勝利舞　設色紙本　立軸

簽條：
楊之光〈速寫日本勝利舞〉。公元一九七二年夏月，明齋重裝，香江。鈐印：作明心賞

款識：
歡慶驅鬼勝利舞。之光速寫日本蕨座民族歌舞團演出。

鈐印：楊氏
藏印：明齋鑑藏金石書畫

831
YANG ZHIGUANG (1930-2016)
Korean Dance
Ink and colour on paper, hanging scroll
Inscribed and signed Yang Zhiguang, with two artist's seals
Dated 1972
Titleslip inscribed and dated 1973, with one collector's seal
66.5 x 47cm (26⅛ x 18½in)

HK$40,000 - 60,000
US$5,100 - 7,600

楊之光　朝鮮舞蹈　設色紙本　立軸　一九七二年作

簽條：
楊之光〈朝鮮舞蹈〉。一九七三年春天，明齋藏。鈐印：楊作明

款識：
作明先生雅正，一九七二年十月畫朝鮮族舞於羊城。楊之光。

鈐印：之光印信、靜觀自得

832

833

局部
Detail

832
DAI XI (1801-1860)
Mountain Dwelling
Ink on paper, hanging scroll
Inscribed and signed Chunshi Dai Xi, with three artist's seals
Dated dingsi (1857)
Titleslip inscribed and dated 1980, with one collector's seal
128 x 43cm (50⅜ x 16⅞in)

HK$20,000 - 40,000
US$2,500 - 5,100

戴熙　空谷幽居圖　水墨紙本　立軸　一八五七年作

簽條：
戴熙〈焦墨山水真蹟〉。公元一九八〇年秋月，明齋重裝，香江。鈐印：明齋所珍

款識：
山勢清臞，林木森竦，此與大癡峰巒渾厚、草木華滋畫旨不同。然東坡云：清寒入山骨，草木盡堅瘦，要自具一種氣象，學展氏未必非魯男子也。丁巳（1857）二月中澣，寫奉可高二兄屬正，醇士戴熙。

鈐印：戴熙、醇士、榆菴
藏印：延椿珍藏

833
LIN SHU (1852-1924)
Boating Home on A Snowy Night
Ink and colour on paper, hanging scroll
Inscribed and signed Shu, with one artist's seal and one collector's seal
Dated guihai (1923)
Titleslip inscribed and dated 1971, with one collector's seal
127 x 32cm (50 x 12⅝in)

HK$25,000 - 40,000
US$3,200 - 5,100

林紓　雪夜歸舟圖　設色紙本　立軸　一九二三年作

簽條：
林琴南〈雪夜歸舟圖〉。公元一九七一年,明齋重裝。鈐印：明齋所珍

款識：
眼中景似釣龍臺，萬個修篁曉霧開。記向錢塘弔漢月，西興竹色上衣來。北地無梅，而亦無竹，南中視竹為薪，而聖祖皇帝視宮中之竹能過牆者為異。癸亥（1923）六月寫此，不禁思及杭州及台江兩處，日在竹中吟諷時也。紓識。

鈐印：臣林紓印
藏印：明齋珍藏書畫

834

834
HUA YAN (1682-1756)
Tao Hongjing in Retreat
Ink and colour on paper, hanging scroll
Inscribed and signed Xinluo shanren, with two artist's seals and three collectors' seals
Titleslip inscribed and dated 1968, with one collector's seal
Annotation on head wrap (*baoshou*) inscribed and dated 1968, with one collector's seal
174 x 92cm (68½ x 36¼in)

HK$80,000 - 120,000
US$10,000 - 15,000

華嵒　陶弘景隱居圖　設色紙本　立軸

簽條：
新羅山人〈陶弘景隱居圖〉真蹟。公元一九六八年秋月，明齋重裝於香港。鈐印：明齋書畫藏章

款識：
陶弘景隱句容山，愛泉石松風之樂。朝有大政，梁武每遣人詢之，號山中宰相，贈「通明先生」。新羅山人擬趙仲穆。

包首題跋:
是幀原為潮城藏家康曉峯君得自作者裔孫華佑卿之手，審定真蹟無疑，珍若拱璧。惜乎時勢易遷，卒不能存，而流徙海外。翰墨因緣，過眼煙雲，其斯之謂乎！華嵒（1682-1756），閩之大名家也，斯圖師趙仲穆，寫陶弘景隱居句容山中，具泉石松風之勝，一童子傍待。望之凝之，如山岳有碩德高風，不言而化，令人興起，發奮於不自知。流風餘韻，所謂曠百世向相感者，其在斯乎！一九六八年冬日，明齋誌於檳島。

鈐印：布衣生、華嵒
藏印：明齋之珍、暫存真廬、汀州康曉峰珍藏書畫印

835

836

835
KONG ZIYU (1873-1926)
Elegant Spring Festival Offering
Ink and colour on paper, hanging scroll
Inscribed and signed Ziyu, with three artist's seals
Dated yichou (1925)
Titleslip inscribed, with one collector's seal
146.5 x 39.5cm (57⅝ x 15½in)

HK$20,000 - 40,000
US$2,500 - 5,100

孔子瑜　歲朝清華　設色紙本　立軸　一九二五年作

簽條：
孔子瑜〈歲朝清華〉。鈐印：楊作明藏

款識：
歲朝清華。撫冬心翁筆，乙丑（1925）一陽月下浣，宣子瑜。

鈐印：孔印、宣印、不薄今人愛古人

836
ZHU QIZHAN (1892-1996)
Narcissus and Rock
Ink and colour on paper, hanging scroll
Inscribed and signed Qizhan, with one artist's seal
Dated 1972
Titleslip inscribed and dated 1979, with one collector's seal
68 x 43cm (26¾ x 16⅞in)

HK$50,000 - 80,000
US$6,400 - 10,000

朱屺瞻　秀石水仙圖　設色紙本　立軸　一九七二年作

簽條：
朱屺瞻〈水仙圖〉。公元一九七九年秋天，明齋重裝於香江。
鈐印：明齋所珍

款識：
一九七二年十一月畫於上海，屺瞻。

鈐印：屺瞻、歲歲東風

837
JU LIAN (1828-1904)
Narcissus, Rock and Bees
Ink and colour on paper, hanging scroll
Inscribed and signed Ju Lian, with one artist's seal and one collector's seal
Dated dinghai (1887)
Titleslip inscribed and with one collector's seal
63 x 32cm (24¾ x 12⅝in)

HK$20,000 - 30,000
US$2,500 - 3,800

居廉　水仙群蜂圖　設色紙本　立軸　一八八七年作

簽條：
居廉〈水仙逸品〉。鈐印：作明珍藏

款識：
達泉仁兄大人鑒正，丁亥（1887）秋日，居廉。

鈐印：居廉
藏印：作明珍藏

837

838

局部
Detail

838
ANONYMOUS
Returning Home
Ink and colour on silk, handscroll
With a total of five collectors' seals
26.5 x 66cm (10⅜ x 26in)

HK$100,000 - 250,000
US$13,000 - 32,000

佚名　五柳歸莊圖　設色絹本　手卷

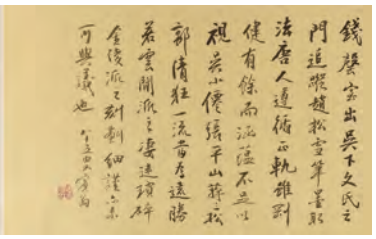
藏印：真賞、寶聯齋貯書畫印、明齋珍藏、曾在楊雪茉處、慎言□□

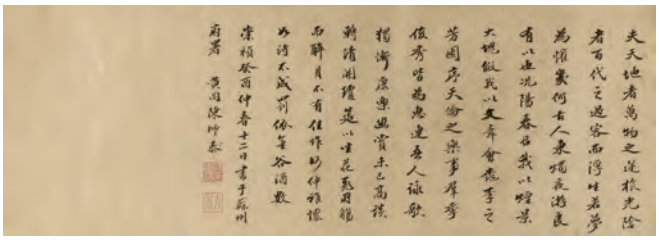
註：東晉安帝義熙元年（405）仲秋，陶淵明出任彭澤縣令，在職僅八十餘天，便留下「不能為五斗米折腰」的名句，棄官歸田。自太元十八年（393）起，二十九歲的陶潛開始出仕，任官十三載，屢次歸隱，屢次復出。他不堪忍受當時腐朽的社會，厭惡官場，向往自由。義熙元年的這次辭官，使陶淵明開始了真正的歸隱生涯，「歸去來兮，田園將蕪，胡不歸？既自以心為形役，奚惆悵而獨悲？」成就了《歸去來兮辭》這一千古名篇。

本卷工筆設色，繪於絹上，無款識、題跋。畫中主人公位於左側，由僕人跟隨，並童子相迎，緩步歸家。觀其形象，身著長袍，頭帶葛巾，足著木屐，巾帶、衣袂飄然，體態微胖，長髯，徐徐行走，神態閒適，此正是五柳先生陶淵明。畫面右側是一間農舍，門前五棵柳樹，柳枝隨風擺動。主人公行篋中古琴、酒壺不離身，種種細節無不點出「五柳歸莊」的畫意，誠如篇中所述：「舟遙遙以輕颺，風飄飄而吹衣。問征夫以前路，恨晨光之熹微。乃瞻衡宇，載欣載奔。僮僕歡迎，稚子候門。」

以「歸隱」為核心的創作，在中國繪畫史上反復出現，陶淵明〈歸去來兮辭〉畫意，則為歷代大家演繹尤多。傳世〈歸去來兮辭〉圖約十餘本，有北宋李公麟〈淵明歸隱圖〉（美國弗利爾美術館藏）、〈淵明歸去來圖〉（美國波士頓博物館藏）、〈歸去來圖〉（台北故宮博物院藏）、元代錢選〈歸去來圖〉（美國大都會博物館藏）、元代趙孟頫〈淵明歸去來辭〉（台北故宮博物院藏）、元代何澄〈歸莊圖〉（吉林省博物院藏）、明代馬軾、李在等人〈歸去來辭〉（遼寧省博物館藏）。

題跋
Colophon





引首題識
Frontispiece

839

局部
Detail

839
QIAN GU (1508-1578)
Elegant Gathering at Peach and Plum Garden
Ink and colour on paper, handscroll
Signed Qian Gu, with one artist's seal
Dated jichou (1529)
Frontispiece inscribed and signed Huanggang Chen Shitai, with two his seals
Colophon and titleslip by Huang Binhong, with two of his seals
Painting: 26 x 173cm (10¼ x 68⅛in)
Frontispiece: 26 x 72cm (10¼ x 28⅜in)
Colophon: 26 x 41.5cm (10¼ x 16⅜in)

HK$80,000 - 150,000
US$10,000 - 19,000

錢穀　春夜宴桃李圖　設色紙本　手卷　一五二九年作
陳師泰引首題識
黃賓虹署簽並跋

簽條：錢磬室畫、陳交甫書合裝卷，賓虹題。鈐印：黃賓虹

款識：
己丑（1529）春日，寫於懸磬室，錢穀。

鈐印：懸磬室

題跋：
（一）夫天地者，萬物之逆旅，光陰者，百代之過客。而浮生若夢，為歡幾何？古人秉燭夜遊，良有以也。況陽春召我以煙景，大塊假我以文章。會桃李之芳園，序天倫之樂事。群季俊秀，皆為惠連；吾人詠歌，獨慚康樂。幽賞未已，高談轉清。開瓊筵以坐花，飛羽觴而醉月。不有佳作，何伸雅懷？如詩不成，罰依金谷酒數。崇禎癸酉（1633）仲春十二日書於蘇州府署，黃岡陳師泰。鈐印：陳師泰印、交甫
（二）錢磬室出吳下文氏之門，追蹤趙松雪筆墨，取法唐人，遵循正軌。雖剛健有餘，而涵蘊不足。以視吳小僊、張平山、蔣三松、郭清狂一流，當為遠勝。若雲閒派之凄迷瑣碎，金陵派之刻畫細謹，亦未可與議也。八十五叟賓翁。鈐印：黃賓虹印

註：據《湖廣通志》載「陳師泰，字交甫，黃岡人。崇禎庚午（1630）舉於鄉，累官蘇州知府。好吟詠，書法直逼大蘇。」

〈春夜宴桃李圖序〉是李白抒寫與諸堂弟春夜宴於桃李盛開之園林的樂趣和感慨。據黃錫珪《李太白年譜》考證，此文當寫於唐開元二十一年（733）春，時李白在安陸（今湖北省安陸市），年方三十三歲。當時他政治上並不得意，故在文中表達了及時行樂的思想。

840

841

840
LU HUI (1851-1920)
Autumn Mountain
Ink and colour on paper, hanging scroll
Inscribed and signed Lianfu, with one artist's seal
142 x 38cm (55⅞ x 15in)

HK$10,000 - 20,000
US$1,300 - 2,500

陸恢　秋溪泛舟圖　設色紙本　立軸

款識：
擬大癡〈秋山圖〉大意，廉夫寫。

鈐印：陸恢印信長壽

841
WU CHANGSHUO (1844-1927)
Chrysanthemum and Two Bronze Rubbings
Ink on paper, hanging scroll
Inscribed and signed Wu Changshuo, with two artist's seals
136 x 35cm (53½ x 13¾in)

HKD30,000 - 50,000
US$7,600 - 13,000

吳昌碩　博古野菊圖　水墨紙本　立軸

款識：
野鞠如玫瑰，香出淤泥堆。得天開自然，不受人栽培。吳昌碩。

鈐印：俊卿大利、一月安東令

842
REN YI (1840-1896)
Farmer with Loquat Basket
Ink and colour on paper, hanging scroll
Signed Bonian Ren Yi, with three artist's seals
Dated dingchou (1877) of Guangxu reign
130 x 65.5cm (51⅛ x 25¾in)

HK$100,000 - 200,000
US$13,000 - 25,000

任頤　獻果圖　設色紙本　立軸　一八七七年作

款識：
光緒丁丑（1877）孟夏五月，伯年任頤寫於春申浦上。

鈐印：頤印、任伯年、畫奴

842

843

843
WU SHIXIAN (1845-1916)
Dwelling by the River
Ink and colour on paper, hanging scroll
Inscribed and signed Shixian, with one seal of the artist
Dated wuxu (1898)
145.5 x 39cm (57¼ x 15⅜in)

HK$20,000 - 40,000
US$2,500 - 5,100

吳石僊　村居圖　設色紙本　立軸　一八九八年作

款識：
山色卻從林外出，水聲常繞屋澌東。戊戌（1898）夏日，石僊。

鈐印：石僊

844
FENG CHAORAN (1882-1954)
Lin Hejing Boating with Crane
Ink and colour on paper, hanging scroll
Inscribed and signed Feng Chaoran, with two artist's seals
Dated jiazi (1924)
A second inscription signed Lanyu Feng Chaoran, dated jiashen (1944), with a dedication and two artist's seal
109 x 52.5cm (42⅞ x 20⅝in)

HK$120,000 - 180,000
US$15,000 - 23,000

馮超然　林和靖泛舟圖　設色紙本　立軸　一九二四年作

款識：
占斷孤山世外春，只教一鶴伴閒身。人間何筆能圖取，還乞林逋自寫真。丁辛老屋詩，甲子（1924）建子月下澣，畫於滌舸白雲溪上，懶漁馮超然並題。
夢斷孤山劫外春，一童一鶴共吟身。無情風雨多情月，卻勝林逋自寫真。友人以二十年前舊作索題，戲用鈍丁原韻漫書於上。甲申（1944）五月，馮超然重題於嵩山草堂。

鈐印：馮超然、滌舸、馮超然印、慎得

占斷孤山世外春只教一鶴伴閒身人間無
何筆能圖取還乞林逋自寫真
丁丑老屋詩甲子建子月下澣盍於漁舸
白雲深上瀨泓馮超然并題
夢斷孤山世外春一童一鶴共吟身無
情風雨多情月却滕林逋自寫真
友人以三十年前舊作索題題用
說下原韻寫書於上
甲申五月馮超然重題於高山草堂

844

From The Collection of Mr. and Mrs. Lin Hsin Man

林希孟伉儷珍藏現代中國書畫

Lots 845-848

林希孟、昭美伉儷素好藝術，上世紀七十年代末始醉心收藏，閒暇即參觀博物館與畫廊，漸漸與集古齋熟絡，陸續購藏不少近現代名家之作，亦因此結識集古齋邀請來港的書畫大家，並獲寫贈。邦瀚斯書畫部於二〇一九年已陸續釋出「集古齋舊藏」一組及夫婦二人購於中僑百貨公司的林風眠〈裸女〉，成績不俗。本季再釋出近現代名家四幅，其中宋文治〈洞庭春曉〉寫於一九七七年，乃為二人所作，是畫家最為經典的構圖，也是難得一見的佳作。

845

845
QIAN SONGYAN (1899-1985)
Taihu Landscape
Ink and colour on paper, hanging scroll
Inscribed and signed Qian Songyan, with three artist's seals
Dated 1972
72.6 x 43.5cm (28⅝ x 17⅛in)

HK$70,000 - 90,000
US$8,900 - 11,000

錢松嵒　太湖風光　設色紙本　立軸　一九七二年作

款識：
江南魚米地，處處展宏圖。我愛這邊好，掀髯畫太湖。一九七二年，錢松嵒作並題句。

鈐印：錢、松岩、錦繡河山

846

846
SONG WENZHI (1919-1999)
Spring Morning at Dongting Lake
Ink and colour on paper, hanging scroll
Titled, inscribed and signed Wenzhi, with two artist's seals
Dated 1977
Further signed Song Wenzhi, with a dedication and one artist's seal
91 x 50.9cm (35⅞ x 20in)

HK$100,000 - 150,000
US$13,000 - 19,000

宋文治　洞庭春曉　設色紙本　立軸　一九七七年作

款識：
洞庭春曉。一九七七年四月寫於太湖之濱，文治。
希孟、昭美伉儷雅正，宋文治。

鈐印：文治、婁江文治、風景這邊獨好

847

847
XIE ZHILIU (1910-1997)
Magpie on a Maple Tree
Ink and colour on paper, hanging scroll
Titled and signed Zhiliu, with two artist's seals
138.4 x 67.1cm (54½ x 26⅜in)

HK$120,000 - 180,000
US$15,000 - 23,000

謝稚柳　霜葉紅於二月花　設色紙本　立軸

款識：
霜葉紅於二月花。稚柳。

鈐印：壯暮堂、稚柳

848

848
WU QINGXIA (1910-2008)
Wild Geese and Reeds
Ink and colour on paper, hanging scroll
Inscribed and signed Wu Qingxia, with one artist's seal
Dated 1978
108.3 x 54.6cm (42⅝ x 20¾in)

HK$15,000 - 25,000
US$1,900 - 3,200

吳青霞　蘆荻秋雁　設色紙本　立軸　一九七八年作

款識：
天半飛來雁幾行，俄驚秋已到江鄉。灘頭蘆荻迴風舞，一片鳴聲入杳茫。一九七八年三月，吳青霞寫於滬上。

鈐印：毗陵吳氏

849
HE HAIXIA (1908-1998)
Spring Mountain After Rain
Ink and colour on paper, hanging scroll
Inscribed and signed Haixia He Ying, with two artist's seals
146.5 x 39.5cm (57⅝ x 15½in)

HK$60,000 - 80,000
US$7,600 - 10,000

何海霞　春山雲靄圖　設色紙本　立軸

款識：
春山雨新沐，掩靄結濃綠。溪山仙館海霞何瀛製。

鈐印：何瀛、海霞

局部
Detail

849

850

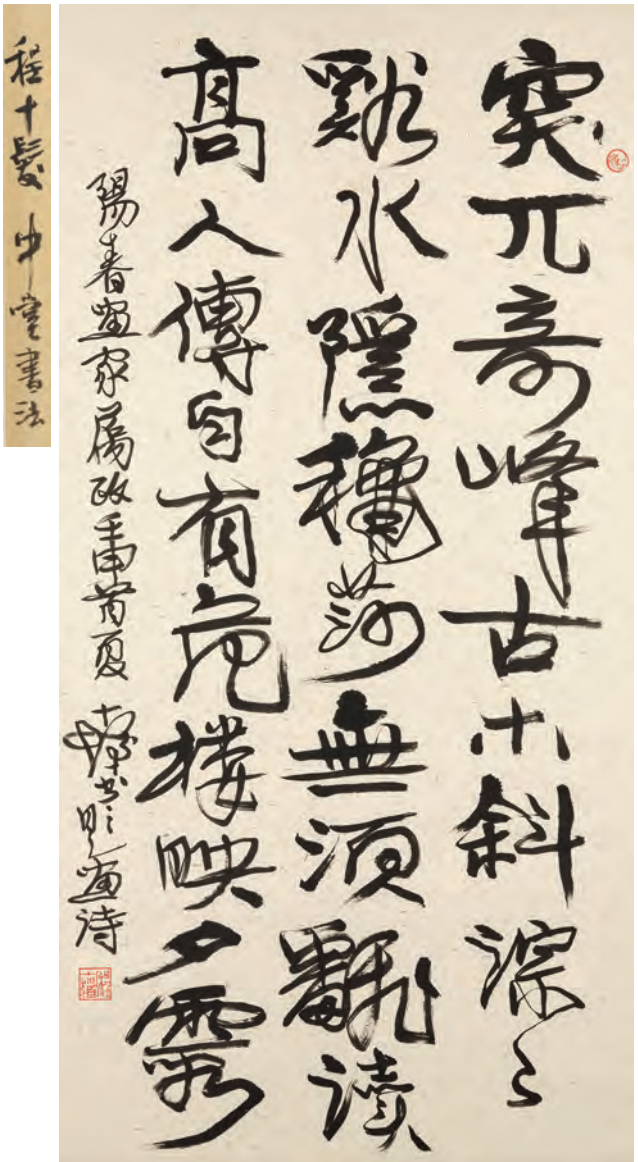
850
FENG ZIKAI (1898-1975)
Escaping the Bait
Ink and colour on paper, framed
Inscribed and signed Zikai, with two artist's seals
33 x 26.5cm (13 x 10⅜in)

HK$80,000 - 120,000
US$10,000 - 15,000

豐子愷　放魚圖　設色紙本　鏡框

款識：
香餌見來須閉口，大江歸去好藏身。子愷。

鈐印：豐子愷、子愷書畫



851

852

851
CHENG SHIFA (1921-2007)
Poem in Running Script
Ink on paper, hanging scroll
Inscribed and signed Shifa, with a dedication and two artist's seals
Dated renshen (1992)
138 x 69.5cm (54⅜ x 27⅜in)

HK$30,000 - 50,000
US$3,800 - 6,400

程十髮　行書七言詩　水墨紙本　立軸　一九九二年作
陳陽春署簽

簽條：程十髮中堂書法。

款識：
突兀奇峰古木斜，淙淙谿水隱穠莎。無須亂讀高人傳，自有危樓映夕霞。陽春畫家屬政，壬申（1992）首夏，十髮書題畫詩。

鈐印：程十髮、肖形印

上款：「陽春」為畫家陳陽春（1946-2023），生於雲林北港，畢業於台灣藝專。

852
CHENG SHIFA (1921-2007)
Girl, Bamboo and Two Sparrows
Ink and colour on paper, hanging scroll
Titled, inscribed and signed Cheng Shifa, with three artist's seals
Dated wuchen (1988)
135 x 65cm (53⅛ x 25⅝in)

HK$80,000 - 150,000
US$10,000 - 19,000

Provenance:
Acquired in Shanghai in 2007

程十髮　平安圖　設色紙本　立軸　一九八八年作

款識：
平安圖。戊辰（1988）新秋晴牕，程十髮漫筆於修竹遠山樓。

鈐印：十髮、程潼、雲閒

來源：二〇〇七年購於上海。

From An Important Private Brazilian Collection

巴西私人珍藏

Lots 853-854

853

853
BAO SHAOYOU (1892-1985)
Two Guineafowls and Flowers
Ink and colour on paper, framed
Signed Shaoyou, with a dedication and one artist's seal
Poetry hall inscribed and signed Shaoyou, with one artist's seal
Poetry hall: 23 x 34cm (9 x 13¾in)
Painting: 76 x 34cm (29⅞ x 13⅜in)

HK$30,000 - 50,000
US$3,800 - 6,400

Exhibited and Published:
Mestres da Pintura Chinesa Sec. XX, Galeria Jean Boghici, Brazil, 1982, p.30

鮑少游　雛菊珍珠鷄　設色紙本　鏡框

詩堂：
前身金谷樓中住，化作珍禽富有餘。漢殿瓊琚看日曉，唐宮簾箔上燈初。鮫人月夜紛垂淚，隨寶丁年可照車。欲慰梅妃量十斛，豪華羽族問誰如。右詠珠雞，少游並書。鈐印：少游詩畫

款識：
友梅先生雅屬，少游。

鈐印：少游

出版及展覽：
《二十世紀中國繪畫大師》，Jean Boghici 畫廊，里約熱內盧， 巴西， 1982年，頁30

上款：「友梅」 嶺南藏家許友梅。許氏與嶺南畫家交往密切，得高劍父、陳樹人、趙少昂等寫贈頗豐。

854
LIN FENGMIAN (1900-1991)
Opera Figures
Ink and colour on paper, framed
Signed Lin Fengmian, with one artist's seal
66.5 x 66.5cm (26⅛ x 26⅛in)

HK$2,000,000 - 3,000,000
US$250,000 - 380,000

Published:
O COLECIONADOR – Arte Brasileira e Internacional na Coleção Boghici, Aprazível Edições, Rio de Janeiro, 2013, p.216

林風眠　寶蓮燈　設色紙本　鏡框

款識：
林風眠。

鈐印：林風瞑印

854

出版物
Publication

出版：
《收藏家——伯基奇收藏的巴西及國際藝術》，Aprazível Edições，里約熱內盧，巴西，2013年，頁216

註：本幅林風眠〈寶蓮燈〉乃巴西畫廊主讓·伯基奇（Jean Boghici, 1928-2015）舊藏，並出版於他的收藏集中。
伯基奇生於羅馬尼亞，一九四八年為躲避二戰移居巴西。一九六〇年，伯基奇開設了畫廊，推廣巴西本土的藝術家，并將一些在當地鮮爲人知的外國藝術家引進，如華金·托雷斯·凱西亞（Joaquin Torres Garcia）、維拉達·席爾（Vieira da Silva）和亞歷山大·考爾德（Alexander Calder）等， 伯基奇的個人收藏也在巴西私人藏家中首屈一指。
一九八二年，〈二十世紀中國繪畫大師〉展在讓·伯基奇畫廊舉辦，此展覽受到巴西外交官何塞·李奧（Josias Leão）及其夫人魯斯（Ruth）傾力贊助，自香港各界收藏中選取二十世紀名家之畫作，當中不乏齊白石、徐悲鴻等名家，為巴西歷史上首次舉行此種規模的中國書畫展。出於對中國藝術的喜愛，伯基奇在此展覽中頗有購藏，之後又購入了鮑少游〈雛菊珍珠鷄〉及林風眠〈寶蓮燈〉兩幀佳作。

855
WU CHANGSHUO (1844-1927)
Seasonal Flowers
Ink and colour on paper, folding screen of six panels
Inscribed and signed fou, Wu Changshuo, Wu Changshuo fou, dedicated to Nagao Uzan (1864-1942), with a total of eleven artist's seals
Dated wuwu year (1918)
137 x 34cm (53⅞ x 13⅜in) each (6)

HK$300,000 - 500,000
US$38,000 - 64,000

Provenance:
Previously in a private Japanese collection.

吳昌碩　四季花卉　設色紙本　六扇屏風　一九一八年作

款識：
（一）依樣。缶。
（二）見子宜男。長尾先生正畫，戊午（1918）秋，吳昌碩。
（三）珠光。戊午（1918）秋月，吳昌碩。
（四）貴壽無極。戊午（1918）八月，吳昌碩。
（五）粗枝大葉拒霜魄力。戊午（1918）立秋，吳昌碩缶。
（六）飄搖豈類九秋蓬，染盡丹砂是化工。天半朱霞相映好，老來顏色似花紅。戊午（1918）八月既望，吳昌碩年七十五。

鈐印：俊卿之印（三鈐）、倉碩（四鈐）、吳俊之印（二鈐）、吳昌石（二鈐）

855

來源：
日本私人舊藏

上款：「長尾先生」乃長尾甲（1864-1942），字子生，號雨山、石隱、無悶道人等，日本明治時期漢學家、書畫家、篆刻家。一九〇二年移居上海，受聘於商務印書館。與吳昌碩相識於六三園，相交至深，頻有詩酒唱酬，獲吳氏寫贈甚豐，亦經其介紹加入西泠印社，成為當時為數不多的海外社員。一九一四年歸國後，輯吳氏畫冊數種出版刊行。

Previously in the Collection of Celebrated Beijing Opera Performer Gao Hua (1906-1986)

高華——戲影集珍

Lots 856-858

高華（1906-1986），字實秋，原籍金陵，著名程派票友。高嶺梅胞兄，二人共同於南京開設美倫照相館，後改名為明華照相館，並擔任攝影師。攝影之餘，高華沖洗及手工繪色等亦技術精湛。當時民生經濟匱乏，他堅持使用最先進的器材，結合創意製作出許多技巧高超的相片。

高華自幼酷嗜平劇，嗓音天賦。十五歲時展露頭角於南京青年會。他對於程派唱腔心領神會，又扮相秀麗，台風極佳。雖唱程派，卻未入程門，而師承通天教主王瑤卿，並於民國二十四年（1935）行拜師禮。本輯〈戲影集珍〉，不僅呈現高氏往時與「四大名旦」之合照，亦首次披露拜師禮中刊登於報端的原版照片，以及先生舞台演出的相關報導。高華之所以私淑程派，全因傾慕程硯秋的表演：程氏台步如飛鶴踏波，運轉自如; 水袖收展與眾不同。高華唱法、身材與程硯秋相若，學程派似信手拈來。三十年代前期，高華在百代公司與楊寶森合錄過三張唱片，即半齣〈桑園會〉，甫一面世，便成熱銷。當時程硯秋對高華的評價是認為他有自己個人的「創造」，並不同「程腔」一模一樣。由此可知，高華在程派傳人中，是佔有一席地位的。高氏積數十年之經驗，行腔吐字已入化境，表情身法得窺程派堂奧，實不愧為程派名票，菊壇奇葩。

抗戰勝利後，高華與梅蘭芳曾在上海同台演出。梅蘭芳兩天演出之戲碼均為崑曲。而高華兩晚則均為皮黃。班底為程硯秋原班人馬，鼓師白登雲、琴師周長華，只是將角兒易為高華而已。一九五九年，高華在臺北賑災義演，這是高華在臺灣僅有的一次粉墨登臺，後來他自己訓練了一堂場面，灌製了許多説戲的錄音和唱片行世。

本輯相片中有一冊為他在臺北演出程派名劇〈金鎖記〉（即〈六月雪〉）的劇照，從上粉、文場至演出細節都記錄得十分詳細，可作為教學教材。高華才高八斗，皮黃之外，亦擅丹青，所繪工筆花卉，玲瓏剔透，古意盎然。 他常年與渡海名家張大千、溥儒、黃君璧等聚會雅集，唱戲、作畫，屢屢唱和，相得益彰。

因早年與藝文界頗有交誼，許多渡台的高級將領也藉由聽戲一解鄉愁。此相簿中（拍品編號856）便有一張周至柔將軍戲操胡琴之影像，實屬難得。本輯〈戲影集珍〉將分為三組拍品呈現給海內外藏家： 1）拍品編號856，包括張大千親筆簽名像、郎靜山、周至柔、于右任等名流政要原版銀鹽相片。2）拍品編號857，包括高華戲曲寫真，由溥儒題字，手工上色，與楊寶森、俞振飛等名角珍稀扮相照以及梅蘭芳親筆簽名照等。3）拍品編號858，包括高華收藏的菊壇相關簡報，時間跨度由上世紀三十年代至五十年代，高華工筆畫及大千先生相關出版印刷品。本輯悉由高華先生家屬友情提供，來源可考，從這些第一手的寶貴資料中，亦可一睹當年梨園風情，不啻連城拱璧，冀望四海方家珍而惜之，令這紅氈毓上之絕代風華能永傳於世。

相冊內頁
Inside pages of the album

856

856
PHOTO ALBUMS WITH ZHANG DAQIAN'S AUTOGRAPH
Photo album of 60 pages

HK$30,000 - 50,000
US$3,800 - 6,400

NO RESERVE
無底價拍品

高實秋與友人相冊一薄　計三十開
《八德園攝景》一本
《張大千畫冊》一本
〈石濤通景屏風十二幅〉複製品一件
〈郎世寧百駿圖〉複製品一件

註：相冊一幀具張大千親筆題贈：「實秋三弟留念，己丑（1949）初冬，爰」。
《張大千畫冊》扉頁具張大千親筆題贈：「寫與實秋三弟，爰」。
《八德園攝景》具郎靜山親筆題贈：「實秋我兄疋正，丙午（1966）冬，郎靜山」。

相冊內頁
Inside page of the album

相冊內頁
Inside pages of the album

857

857
PHOTO ALBUMS WITH PU RU'S AUTOGRAPH AND MEI LANGFANG'S AUTOGRAPH
Three photo albums: with 36 pages, 38 pages and 52 pages respectively

HK$30,000 - 50,000
US$3,800 - 6,400

NO RESERVE
無底價拍品

高實秋相冊三薄　計十八開　計十九開　計二十六開
高實秋〈碧玉簪〉劇照一幀　溥儒題識
梅蘭芳〈穆桂英挂帥〉劇照一幀　梅蘭芳題識

註：高實秋〈碧玉簪〉劇照具溥儒題識「鏡掩菱花淚影新，洞房孤坐負良辰。千秋此恨終難盡，玉樹凋零謝玉人。戊子（1948）三月題高華君〈碧玉簪〉」。鈐印：舊王孫

梅蘭芳劇照具親筆題識「實秋先生惠存，梅蘭芳敬贈」。鈐印：梅蘭芳

858
PHOTO ALBUM WITH NEWSPAPER CLIP AND PU RU CALLIGRAPHY
Newspaper clips of 102 pages;
One photo album of 50 pages

HK$30,000 - 50,000
US$3,800 - 6,400

NO RESERVE
無底價拍品

高實秋與梨園友人相冊一薄　計二十五開
高實秋報紙剪貼薄一冊共計一百〇二頁
溥儒題贈高實秋照影一頁
高實秋、高美慶畫作共計五幀
張大千展覽出版物若干

註：溥儒題贈高實秋照影一頁款識：「周郎顧曲，柳永清歌。琳瑯滿架，其樂如何。壬寅（1962）九月題實秋照影，心畬。」鈐印：溥儒

相冊內頁
Inside pages of the album

858

剪報內頁
Inside page of the newspaper clip

From an Important Private Taiwanese Collection Treasured Works by the Ingenious Pu Ru (1896-1963) Commemorating the Sixtieth Anniversary of His Passing

台灣重要私人珍藏溥儒精品佳作
儒風—紀念溥心畬先生辭世六十週年

LOTS 859-871

溥儒，字心畬，號西山逸士、羲皇上人，齋號寒玉堂。其曾祖係清宣宗道光皇帝，祖父乃晚清權傾一時的和碩恭親王奕訢。溥儒自幼深受傳統文化薰陶，耳濡目染恭王府中珍藏，加以天資稟異，精勤用功，雖自謂「一生之學在經史，餘事為詩、其次書法、畫再次耳」，但其畫名早年便已蜚聲海內外，有「詩、書、畫」三絕之譽。作為典型文人畫家，其畫無論大幅抑或小品，莫不風格獨特，或明秀雅逸，或渾厚高曠，蘊涵淡雅平和之美；觀其畫如見其人，並可推想他揮毫時的心境變化，或閑適澹泊、或憤世嫉俗，或戲謔笑罵，又或哀歎故國。凡此種種，無一不是其人格與涵養在有意無意間地自然流露。

溥儒《自述》中云其學畫並無師從，啟功亦曾說心畬先生乃是從臨摹一幅家藏宋人山水長卷入手。其柔而峭的清健風格，融「南北宗」於一爐，以北宗之骨滋南宗之柔，充滿濃郁的人文氣息。他的畫不僅筆墨精煉，更流露著出塵的貴胄之氣與空靈之韻，被公認為「中國文人畫最後一筆」。即便「臨古」，亦能食古而化，全出己意，形成一種特別儒雅的「溥式」風格，甚至有高於古人的俊逸簡遠，一覽無餘地展現了中國傳統文人畫的精髓。

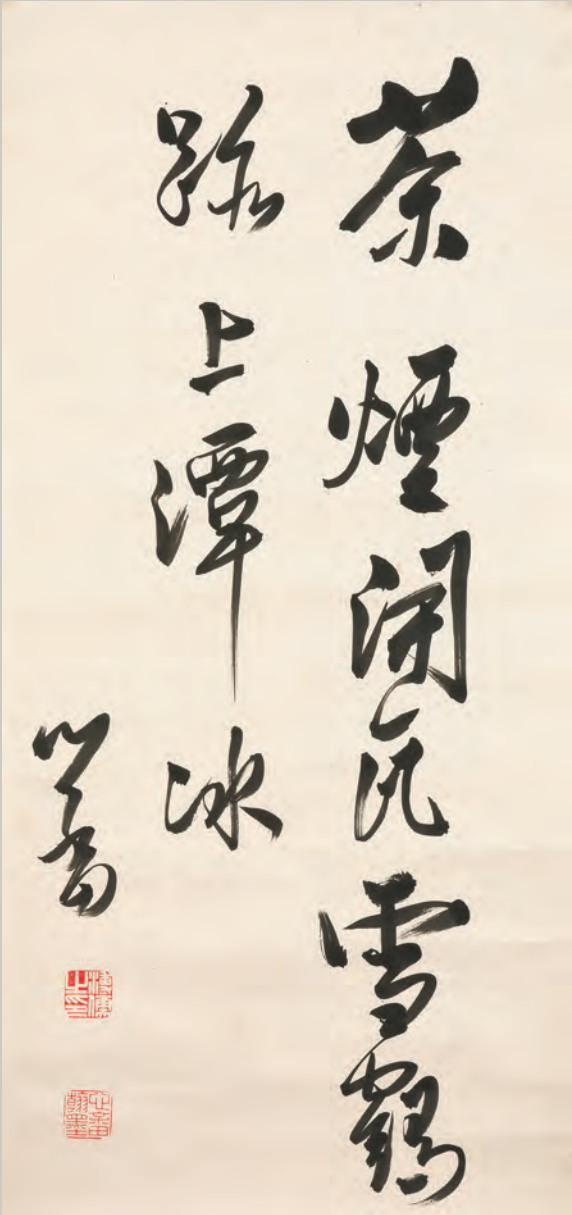
書畫創作對心畬先生而言，是真正的「寄情」與「抒懷」。他是朝代更迭的親歷者，是堅守道統的儒士，也是富有個性情趣又天真詼諧的藝術家。溥心畬身為「舊王孫」，與明末四僧中的八大和石濤一樣，於生命困頓、挫折、沮喪乃至仕途斷絕後，浸淫翰墨，轉而經營個人藝術與生命的豐富與圓滿，是不幸耶？是幸耶？

心畬先生一九四九年渡臺後，慕名拜師、結交者甚眾，他們與心畬先生長期相處，相知相交，傾慕先生的為人、學養與藝術，或重金購藏或得自贈予，幸獲寒玉堂隻字片紙，皆珍而重之，因而心畬先生旅臺期間，佳作頻出，且題材多樣，面貌豐富。

今年躬逢先生辭世六十週年，邦瀚斯書畫部於機緣巧合下，有幸獲得寒玉堂故交家屬之委託，揀選其珍藏數十載的溥儒精品佳作，輯成一組，多件作品委託時尚未裝池，以畫心形式庋藏數十寒暑。本輯十三幀佳構，涵蓋山水、人物、花鳥、走獸、詩文，或精心佈置，或逸筆揮灑，或工寫兼備，件件皆不失為溥氏典型。其中〈林亭積雪〉一幀，乃一九七三年臺北歷史博物館展覽並出版者，識者當自有定斷。

邦瀚斯書畫部冀願以此專題緬懷一代宗師，光大溥心畬先生非凡之一生與藝術成就。

859



860

859
PU RU (1896-1963)
Calligraphy in Running Script
Ink on paper, horizontal scroll, framed
Signed Xinyu, with one artist's seal
32.5 x 63cm (12¾ x 24¾in)

HK$60,000 - 120,000
US$7,600 - 15,000

溥儒　煮茶　水墨紙本　橫批　鏡框

款識：
煮茶。心畬。

鈐印：溥儒之印

860
PU RU (1896-1963)
Calligraphy in Running Script
Ink on paper, framed
Signed Xinyu, with two artist's seals
67 x 31.5cm (26⅜ x 12⅜in)

HK$30,000 - 50,000
US$3,800 - 6,400

溥儒　行書五言句　水墨紙本　鏡框

款識：
茶煙開瓦雪，鶴跡上潭冰。心畬。

鈐印：溥儒之印、心畬翰墨

註：詩出唐代詩人鄭巢五律〈送琇上人〉。

861
PU RU (1896-1963)
Riding a Donkey
Ink on paper, hanging scroll
Inscribed and signed Xinyu, with four artist's seals
85 x 28cm (33½ x 11in)

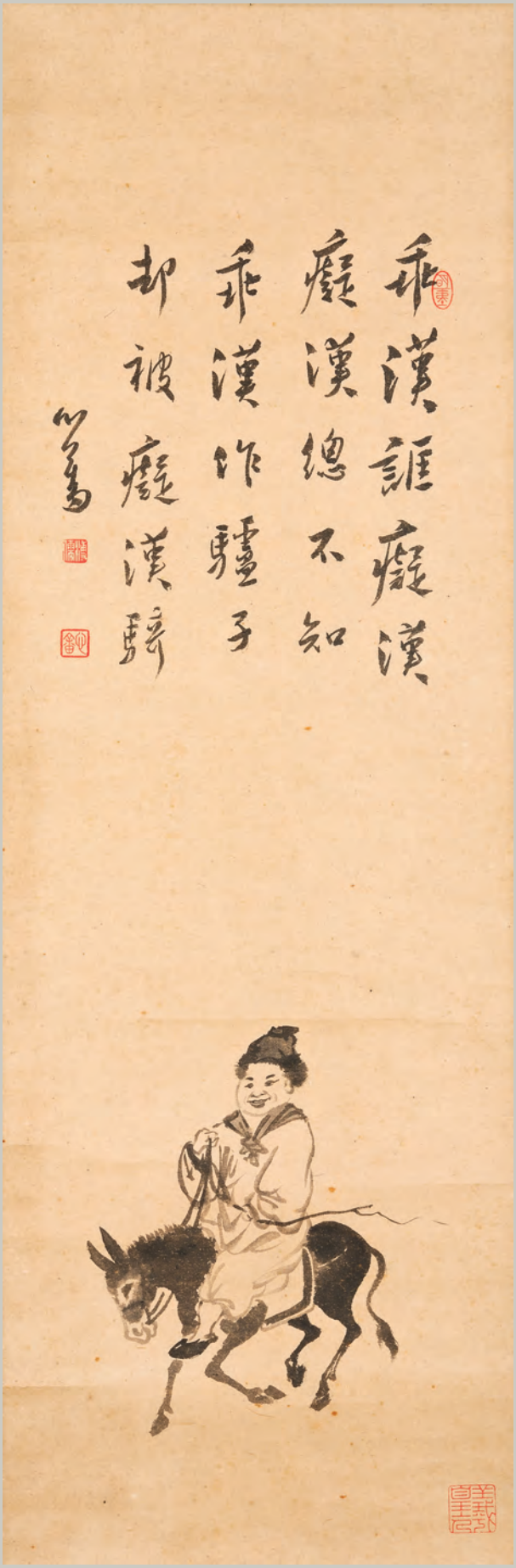
HK$80,000 - 150,000
US$10,000 - 19,000

溥儒　癡漢騎驢　水墨紙本　立軸

款識：
乖漢誆癡漢，癡漢總不知。乖漢作驢子，卻被癡漢騎。心畬。

鈐印：溥儒、心畬、明夷、羲皇上人

註：「存戒鑑、助人倫、成教化」的社教功能，原為中國古代人物畫的作畫目的之一。而事實上，溥儒一九四九年渡海抵臺前，隱含其面對各方勢力所造成的國變挫傷，使他不僅對往事作鄉愁式的回顧，亦養成內斂個性。經歷了戰爭及各種人情冷暖的險惡社會環境，讓他深陷無力挽回的痛苦中，溥儒的另一種生活選擇便是自嘲、裝傻。他深受中國儒家思想薰習，為人忠厚誠懇、溫文儒雅，然而面對社會上形形色色人物，敗壞了儒家所揭櫫的做人處事精神，卻又不便於表面上顯現不滿，故藉許多諷刺或比喻時事的漫畫作品，抒發心情，往往使觀者感到詼諧有趣或引發深思。此幀〈癡漢騎驢〉畫幅上方題寫五言俚句，並以少見重複性字眼，令人遐想「癡」與「乖」兩種極端且相對的含意。此處乖字有彆扭、性情怪異，或聰明、機伶與違背之複雜意涵，似隱指某人，唯有觀者自行品味、揣測。畫中頭戴幅巾（或似儒巾）；手持長鞭騎於沒骨毛驢上的男子，其頭部大小比例突出、頗感違和，乍看此人物開臉竟為溥王孫自我寫照，令人人忍俊不禁、會心一笑，再將文圖觀，又似有難以言傳的隱喻，此種令人啼笑皆非的幽默正是典型溥式趣味，但藏諸心底諱莫如深的意義，只能由觀者猜測玩味再三了。



861

862

862
PU RU (1896-1963)
Lv Dongbin
Ink and colour on paper, hanging scroll
Inscribed and signed Pu Ru, with four artist's seals
58.5 x 33cm (23 x 13in)

HK$250,000 - 400,000
US$32,000 - 51,000

溥儒　呂洞賓　設色紙本　立軸　一九五二年作

款識：
朝游北海暮蒼梧，袖裏青蛇膽氣粗。三醉岳陽人不識，朗吟飛過洞庭湖。溥儒敬繪。

鈐印：舊王孫、溥儒、壬辰、乾坤一腐儒

註：溥心畬被譽為詩書畫三絕，歷來研究其相關議題的著述頗豐，但其頌讚圖像創作較少被關注。頌讚用詞典雅且簡明扼要，專用於人物的褒貶，不同於其他文體能適用於各類題材，與畫中人物有著更加密切的關係，再加上題寫的詩文，匯集圖像、文學、書藝於一體，三者之間相互輝映，成功塑造出各種不同的人物。以溥心畬人物畫為例，如佛菩薩、歷史人物、高士、仕女、鍾馗、鬼神等題材，繪畫追求形神兼備，表達出人物特性，且筆墨精妙；題跋或用詩賦，或用佛經，或用頌讚，寄託個人情感，表達信仰的虔誠，歌頌前賢的事蹟，甚至對於現況的諷喻，使得圖文相得益彰。本幅溥心畬筆下〈呂洞賓〉一如大眾平日所見人物畫中所描繪：丹鳳眼、臥蠶眉、長鬚髯，身形挺立。此畫形象清新儒雅，頭戴巾幘，衣紋線條簡潔流暢，敷色清逸，勾勒與渲染均極細緻，且十分流暢自然，文人畫意味濃郁。呂洞賓身體、視線皆朝畫面左側，手中扇面呈四十五度向右，兩者是一個穩定的三角形結構。呂洞賓所持寶物原為寶劍，「劍現靈光魑魅驚」，可鎮邪驅魔；而葫蘆，為李鐵拐所持寶物，「葫蘆豈只存五福」，可救濟眾生；扇子，鍾離權所持寶物，「輕搖小扇樂陶然」，能起死回生。顯然此件作品中，溥心畬用創意重新詮釋，將三種法器合於一身，亦可見溥心畬對原藏家之祈福與用心。

863

863
PU RU (1896-1963)
A Beauty Looking at a Mirror in the Garden
Ink on paper, framed
Inscribed and signed Xinyu, with four artist's seals
93 x 41cm (36⅝ x 16⅛in)

HK$120,000 - 250,000
US$15,000 - 32,000

溥儒　自將鸞鏡照蛾眉　水墨紙本　鏡框

款識：
新篁蕭颯露初滋，石上秋風落月時。人似幽蘭在空谷，自將鸞鏡照蛾眉。心畬畫並題。

鈐印：舊王孫、溥儒、飛鴻、幽香

註：明代徐渤提到:「畫家人物最難，而美人為尤難。綺羅珠翠，寫入丹青易俗，故鮮有此技名其家者。吳中惟仇實父、唐子畏擅長。」而溥心畬的仕女畫，取法唐寅、仇英等明代畫家。依循的是文人理想中完美女性的典型，人物造型、身段、特別是臉形往往十分相似。作品以淡墨細筆白描仕女，衣裾繁複，有高古游絲描筆意。姿態溫婉優美，右手持鏡，面部表情嫵媚生動，流轉眼波中流露出嫻靜的氣質。聳立左側的太湖石令畫面更多了些巧妙的虛實變化，配以墨竹的點綴增添雅氣，墨色淡雅而層次豐富。仕女倚坐於竹凳上，此凳造型細緻四面開光，用現代人所能理解的西洋透視三維概念，以線條的濃淡及竹紋去創造立體感。

864
PU RU (1896-1963)
Fishing in An Autumn River
Ink and colour on paper, hanging scroll
Inscribed and signed Xinyu, with an additional annotation by Zhang Daqian (1899-1983) inscribed and signed Daqian jushi, with two calligrapher's seals
120 x 47cm (40 x 18½in)

HK$600,000 - 1,200,000
US$76,000 - 150,000

溥儒　秋溪放舟　設色紙本　立軸
張大千題識

款識：
葦間茅舍釣人居，波色清寒木落初。何處歸舟依淺水，炊煙橫岸晚晴餘。心畬。

題識：
老夫十載姑蘇住，未畫東西兩洞庭。最愛漚波擅奇勝，夕陽影裏晚烟青。大千居士題。

鈐印：張爰之印、大千居士

註：此幅作品畫面佈局大膽，落筆從容瀟灑，中景蘆葦洲則細心鉤勒，以淡淡石青為底，再逐次加重枝葉設色，營造立體光影效果。幾戶屋舍掩映於蘆洲深處，高聳的蘆葦，中間巧妙留白，似化作炊煙渺渺融入天際。河岸由重墨鉤勒營造景深，帶出寬廣的水域。寥寥數筆水紋，畫出波平浪靜的閒適。湖上兩艘小船，一靜一動，一艘停泊岸邊，一艘在湖心悠蕩。山峰矗立於左側，以硬瘦墨線皴擦，再以赭石輕染峭壁下的岩石，立體感仿佛渾然天成。此作整體設色俊逸、意境悠遠，更是溥氏鮮有的大幅山水。而大千題詩「夕陽影裏晚煙晴」，無疑是對畫意的絕佳詮釋。「南張北溥」自三十年代已蜚聲京滬藝壇，雅集中唱酬合作寫畫時而有之，二人意興飛揚、爭先落筆之場景，更是人人樂道之佳話。大陸易幟後，張溥二人各奔西東，一人遠赴南美，一人窩居寶島，雖山迢水遠，往來卻未曾稍斷，五、六十年代二人一同遊覽台灣，又於東京頻頻歡聚，惺惺相惜數十載的友情便全匯在這筆端了。

張大千、溥儒（右）合影
Zhang Daqian and Pu Ru

864

865
PU RU (1896-1963)
Pavilion in the Snow
Ink and colour on paper, framed
Titled and signed Xinyu, with two artist's seals
Dated dingyou (1957)
57.5 x 31cm (22⅝ x 12¼in)

HK$300,000 - 500,000
US$38,000 - 64,000

Published:
Refer to the Chinese text

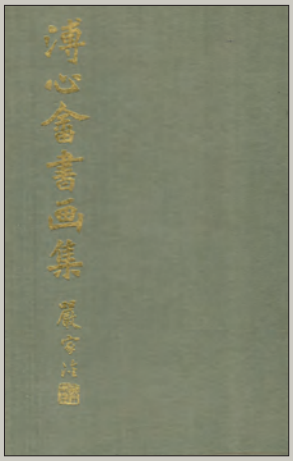
溥儒　林亭積雪　設色紙本　鏡框　一九五七年作

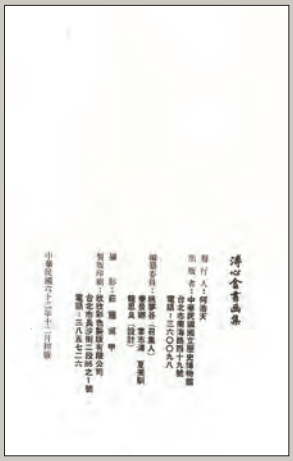
款識：
林亭積雪。丁酉（1957）春，心畬。

鈐印：溥儒、舊王孫

出版：《溥心畬書畫集》，歷史博物館，台北，1973年，頁69

註：張大千在其晚年〈大千狂塗冊〉第六開中題：「並世畫雪景，當以溥王孫為第一，予每避不敢作」，對溥儒雪景畫的造詣極為推崇。溥儒山水，以馬、夏為宗，此幀以大斜角構圖，居中取勢，中鋒、側鋒並用，以枯淡的墨線鉤勒出勁健峭拔的山峰，再以極簡淡之墨色皴染來呈現山體體積。遠山峰巒相連，林樹茂密，目之所及，滿山積雪盈尺，頗得「千山鳥飛絕」之詩境。天空以墨色層層多次暈染，襯托出枯木樹梢、山亭屋頂及屋簷上雪色的潔白。中景叢樹掩映下見一山亭，亭內二位高士，正對坐清談。一紅衣，一藍衫，如畫龍點睛，為冷寂的雪景平添無限暖意。
斜角透視頗具放大效果，令人有如臨其境的實景感。溥儒淵博的學識和儒雅的氣質反映在他的繪畫上，令他的山水少了「北宗」的堅凝頑重，而平添許多峻峭清逸。





出版物
Publication

865

866

867

866
PU RU (1896-1963)
A War Horse
Ink and light colour on paper, framed
Inscribed and signed Xinyu, with three artist's seals
60 x 29cm (23⅝ x 11⅜in)

HK$60,000 - 100,000
US$7,600 - 13,000

溥儒　五花虬　淡設色紙本　鏡框

款識：
霓旌雙引五花虬，玉勒珠銜縱不收。昔日邊庭曾轉戰，長鳴猶憶黑山頭。臨趙吳興筆。心畬。

鈐印：舊王孫、溥儒、省心齋

867
PU RU (1896-1963)
Plum Blossoms Under the Moonlight
Ink on paper, framed
Inscribed and signed Xinyu, with three artist's seals
57 x 31cm (22½ x 12¼in)

HK$60,000 - 150,000
US$7,600 - 19,000

溥儒　月夜梅香　水墨紙本　鏡框

款識：
尋常一樣窗前月，纔有梅花便不同。心畬。

鈐印：舊王孫、溥儒、明夷

868
PU RU (1896-1963)
Bird on Hawthorn Branch
Ink and colour on paper, framed
Inscribed and signed Xinyu, with two artist's seals
66.5 x 31cm (26⅛ x 12¼in)

HK$80,000 - 150,000
US$10,000 - 19,000

溥儒　山楂溪鳥圖　設色紙本　鏡框

款識：
山楂帶雨盡春枝，嫩竹臨風亦弄姿。溪鳥亦知飛動意，翩翩閒上樹梢時。心畬。

鈐印：舊王孫、溥儒

868

869

869
PU RU (1896-1963)
Sunset Landscape
Ink and light colour on silk, horizontal scroll, framed
Inscribed and signed Xinyu, with three artist's seals
12.5 x 80.5cm (4⅞ x 31¾in)

HK$400,000 - 800,000
US$51,000 - 100,000

溥儒　謝莊詩意圖　淡設色絹本　橫批　鏡框

款識：
夕天霽晚氣，輕霞澄暮陰。謝莊詩意，心畬。

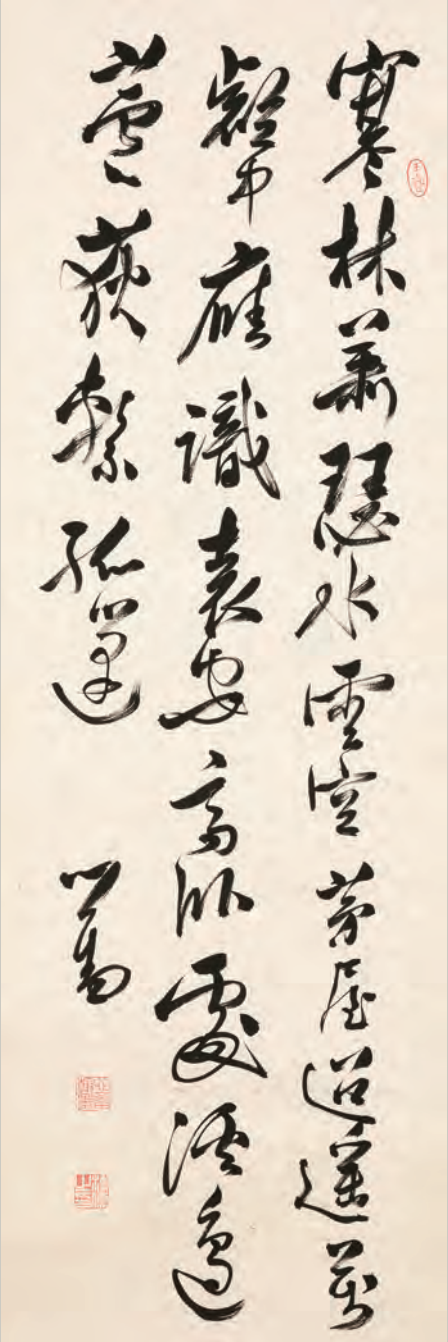
鈐印：心畬、溥儒、抱經

註：溥心畬致力於學習五代、北宋山水，在對家藏手卷反覆臨習中，嘗試不同的構圖法則和視角變化，在山水全觀的景致中達到空間延伸感、山水的自然實景感、觀者近觀的場景感。《故宮學術季刊》第三十八卷第四期所提「袖珍文玩雖始於文人雅好，但真正流行與蔚為風潮是在康雍乾的盛清時期，尤以乾隆朝為高峰，是宮廷品味、乾隆品牌的代表。 是以，面對家國的崩壞解體，這刻骨銘心的離散與失落，山水除了以內容展現遺民或逸民思想，袖珍形制似乎更能呼應與表徵溥儒曾經有過的王孫身分，藉以悼亡傷逝故國。」

夕天霽晚氣，輕霞澄暮陰。
微風清幽幌，餘日照青林。
收光漸窗歇，窮園自荒深。
綠池翻素景，秋槐響寒音。
伊人儻同愛，弦酒共棲尋。

謝莊詩〈北宅秘園〉，全文描繪秘園黃昏時清曠幽靜的景象，精心勾勒並借景抒情，傳達出詩人落寞的情感意緒，寄託了詩人超逸、舒閑的情懷，與溥氏思緒正相脗合。由右而左展開的畫面，柳樹隨風搖曳，山橋寥寥數筆，傍水悠居，相晤言歡，好不愜意。畫中央前景山石用墨線勾勒輪廓，再側筆皴擦，敷以墨色、赭石，後景直接以墨暈染，使得前、後景層次分明，虛實相映，秋色漸晚、薄暮將臨，即躍然絹上。斷崖峭壁間延展出的背景連山，再施以留白技法使山頭及山中流水層次分明。最後左側江面留白，上有幾艘風帆蕩漾，增添浩渺靈動之感。整體呈現李唐、馬、夏的南宋院體畫風，構景及筆墨皆取法宋人，與格調高逸、情致清雅的題詩相互呼應。

局部
Detail



870

871

870
PU RU (1896-1963)
Poem in Running Script
Ink on paper, framed
Signed Xinyu, with two artist's seals
102 x 34.5cm (40⅛ x 13⅝in)

HK$60,000 - 120,000
US$7,600 - 15,000

溥儒　行書七言詩　水墨紙本　鏡框

款識：
寒林蕭瑟水雲空，茅屋迢遙萬壑中。應識袁安高卧處，溪邊蘆荻繫孤蓬。心畬。

鈐印：心畬翰墨、溥儒之印、玉壺

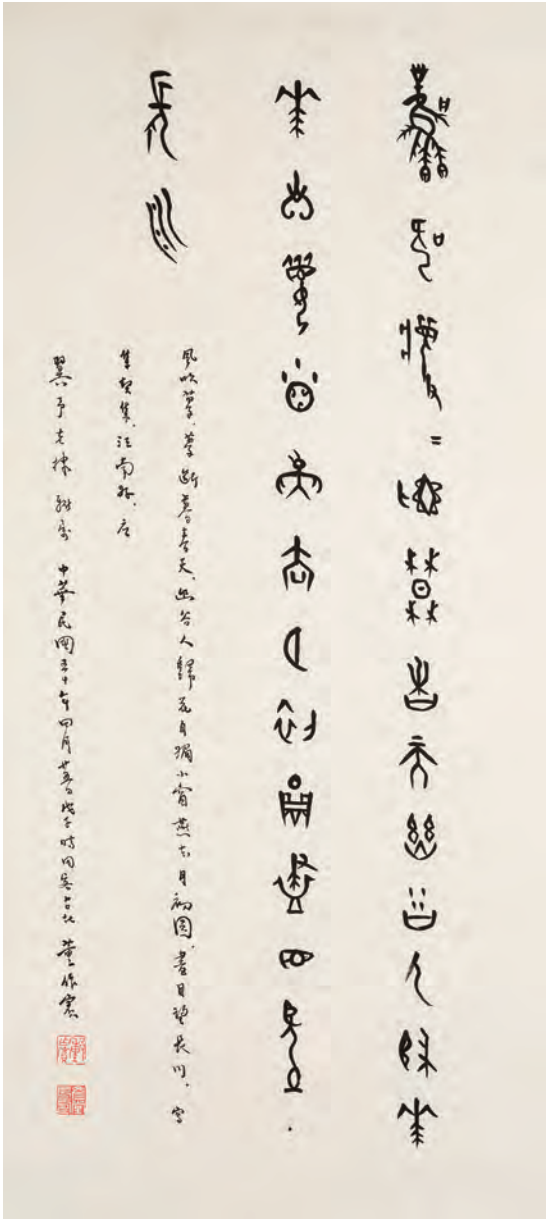
871
PU RU (1896-1963)
Calligraphy Couplet in Running Script
Ink on gold-flecked red paper, pair of hanging scrolls
Signed Xishan yishi Pu Ru, with two artist's seals
129 x 33cm (50¾ x 13in) each (2)

HK$60,000 - 120,000
US$7,600 - 15,000

溥儒　行書七言聯　水墨灑金紅箋　立軸一對

款識：
牕邊梅綴珍珠影，墻際篁搖碎玉聲。西山逸士溥儒。

鈐印：溥儒之印、心畬翰墨



872

872
DONG ZUOBIN (1895-1963)
Calligraphy in Oracle Bone Script
Ink on paper, hanging scroll
Inscribed and signed Dong Zuobin, with two artist's seals
Dated the fiftieth year of the Republic (1961)
81 x 36.5cm (31⅞ x 14⅜in)

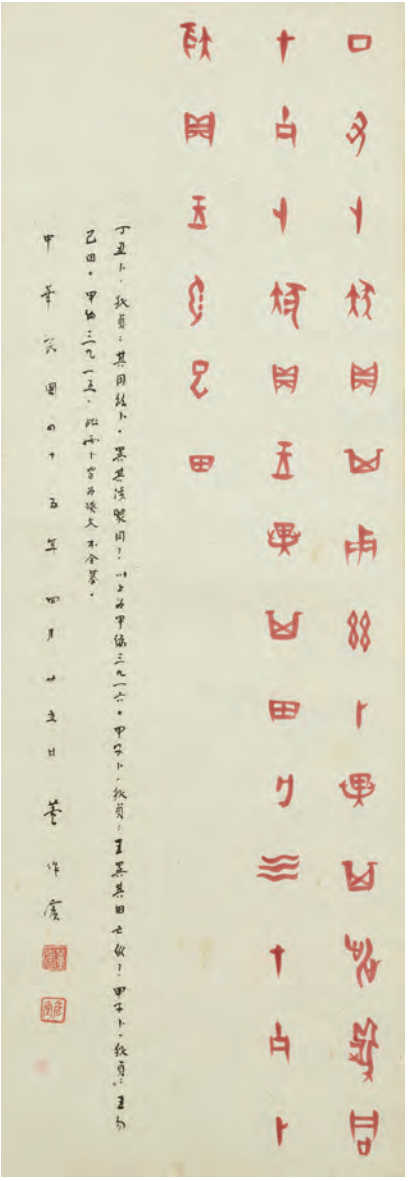
HK$20,000 - 30,000
US$2,500 - 3,800

董作賓　集契集〈江南好〉　水墨紙本　立軸　一九六一年作

簽條：
董作賓集契刻書〈江南好〉，辛丑（2021）十一月，散仙敬署於得其所齋。鈐印：散仙長壽、得其所齋

款識：
風吹夢，夢斷暮春天。幽谷人歸花自媚，小窗燕去月初圓，盡目望長川。寫集契集〈江南好〉，應翼予老棣雅屬。中華民國五十年（1961）四月廿五日戊子，時同客台北。

鈐印：董作賓、彥堂長壽



873

上款：「翼予」即吳承燕（1898-1968），号翼予。江西寧岡人。工詩、善書畫。書涉各體，尤精甲骨文。一九二六年畢業於上海美術專門學校。抗戰時任重慶國立藝術專科學校教授。一九四八年赴台，任台灣師範大學教授。

873
DONG ZUOBIN (1895-1963)
Calligraphy in Oracle Script
Cinnabar and ink on paper, hanging scroll
Inscribed and signed Dong Zuobin, with two artist's seals
Dated the forty-fifth year of the Republic (1956)
67 x 24cm (26⅜ x 9½in)

HK$30,000 - 60,000
US$3,800 - 7,600

董作賓　硃砂甲骨文　硃砂、水墨紙本　立軸　一九五六年作

款識：
丁丑卜，狄貞：其用絲卜。異其涉彖同？以上為甲編三九一六。甲子卜，狄貞：王異其田亡巛？甲子卜，狄貞：王勿己田。甲編三九一五。此兩卜皆為殘文，不全摹。中華民國四十五年（1956）四月廿五日，董作賓。

鈐印：董作賓、彥堂

874
PU RU (1896-1963)
Landscapes after Old Masters
Ink and colour on paper, album of eight leaves
Signed Pu Ru, with a total of eight artist's seals
Poems on the opposite side inscribed and signed Zhu Ruzhen, Hu Siyuan, Yang Zhongyi, Zhang Yu, Wen Su, Chen Baochen, Zhao Qilin, Liu Zeshan, each with one or two seals
Dated guiyou year (1933)
14 x 8cm (5½ x 3⅛in) each (16)

HK$120,000 - 200,000
US$15,000 - 25,000

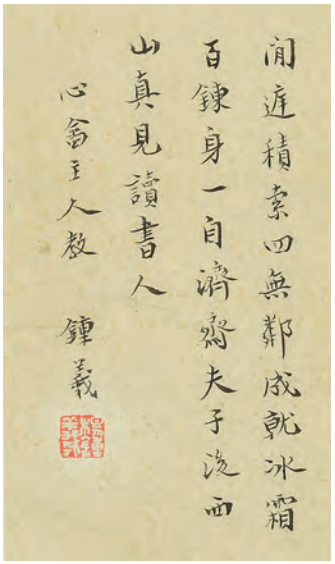
溥儒　仿古山水冊　設色紙本　冊頁八開　一九三三年作

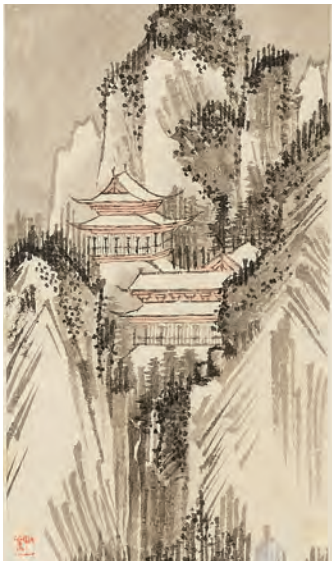
簽條：西山逸士山水冊。甲戌（1934）九月，陳曾壽。鈐印：壽印

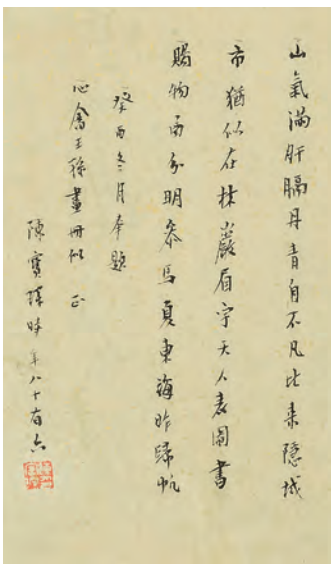
款識：
癸酉（1933）五月，溥儒。

對題：
（一）峰巒一角認分明，雪幹霜枝並有情。輕帆羨披乘風去，萬里追之不計程。西山逸士屬，朱汝珍題。鈐印：朱汝珍印、甲辰榜眼
（二）孤歡能迴萬壑哀，西山一往費詩才。誰知絕代丹青手，更寫天荒地變來。鱟帆萬里試乘風，壺嶠平收指顧中。為遣天驕識麐鳳，奇情揮吐海雲紅。癸酉（1933）暢月，題奉心畬王孫大家吟正，胡嗣瑗時客□津。鈐印：胡嗣瑗印
（三）閒庭積索四無鄰，成就冰霜百煉身。一自濟齋夫子後，西山真見讀書人。心畬主人教，鍾義。鈐印：楊鍾義
（四）詩境寒瘦集，畫亦得妙悟。山水自清空，肯問鷗波路。甲戌（1934）涼秋，應心畬王孫教，長洲章鈺。鈐印：章鈺
（五）年少多文密國儕，潰標尤似趙彝齋。無窮未黍宋周感，欲付丹青寫古懷。煙銷村樹亭亭出，水靜沙禽拍拍飛。如此江山誰領取，王孫爭忍不言歸。甲戌（1934）春中，心畬王孫屬題，清臣溫肅。鈐印：溫肅
（六）山氣滿肝膈，丹青自不凡。比來隱城市，猶似在林巖。眉宇天人表，圖書賜物□。分明參馬夏，東海昨歸帆。癸酉（1933）冬月，奉題心畬王孫畫冊似正，陳寶琛時年八十有六。鈐印：陳寶琛印
（七）蟠空百丈老松身，歲晏能回大地春。塵外風標隆準在，畫圖髣髴起龍鱗。奉題心畬王孫畫冊，趙啓霖。鈐印：芷蓀
（八）朔氣秋高境轉深，夕陽紅樹帶疏林。幽人閒歸雲根坐，何限青山獨往心。地老天荒石骨寒，此中真著一塵難。憑君放眼乾坤外，不作殘山剩水看。心畬王孫命題。劉善澤。鈐印：腴深

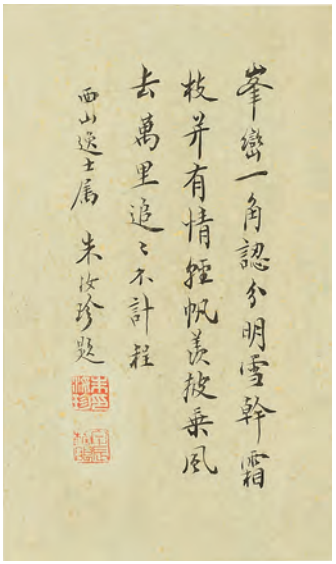
鈐印：□□、溥儒、心畬、明夷、□、□、心畬詩畫、心畬

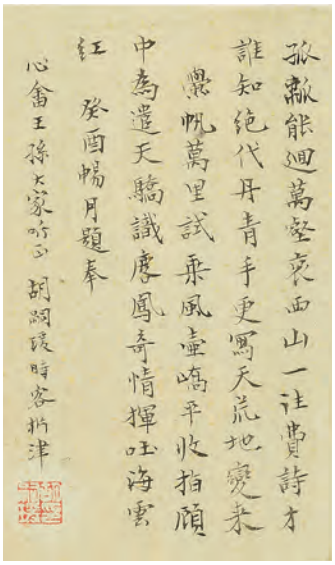


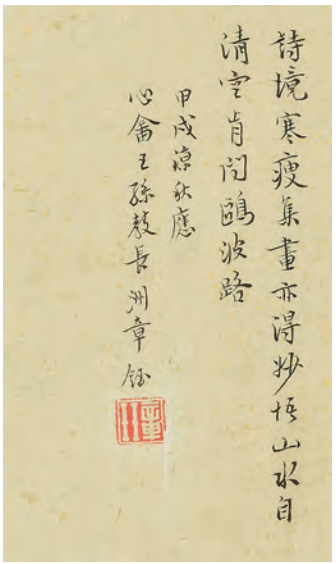


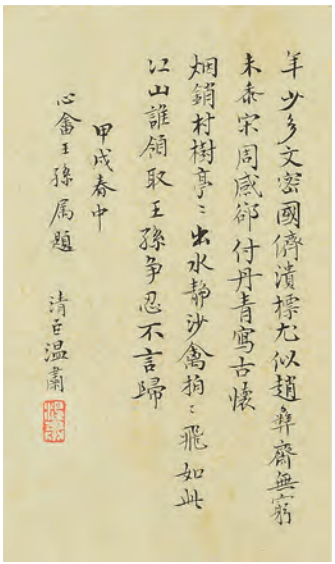


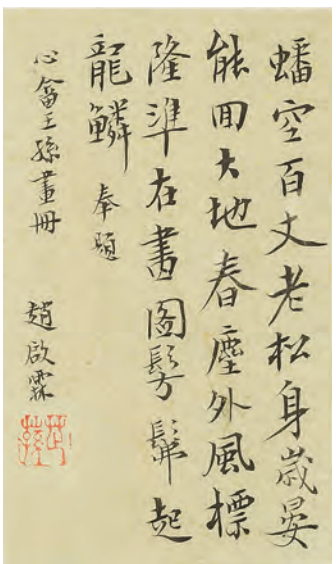
874

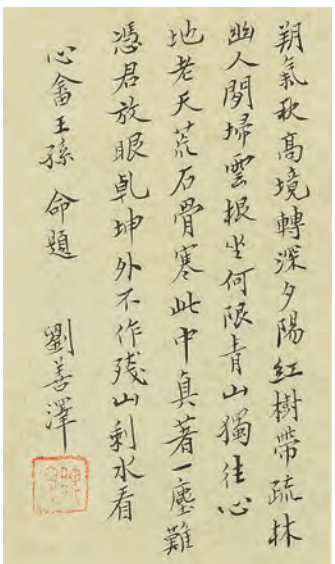

峯巒一角認分明雪幹霜
枝并有情經帆羨披乘風
去萬里追〻不計程
西山逐士屬 朱汝珍題


孤瘦能迴萬壑哀西山一注貴詩才
誰知絕代丹青手更寫天荒地變來
凝帆萬里試乘風壺嶠平收指顧
中為遣天驕識慶鳳奇情揮吐海雲
紅 癸酉暢月題奉
心畬王孫大家所正 胡國瑗時客柳津


詩境寒瘦集畫亦得妙悟山水自
清空肯問鷗波路
甲戌涼秋應
心畬王孫教長 州章俶


年少多文密國儕清標尤似趙韓齋無窮
未柔宋周感郤付丹青寫古懷
烟銷村樹亭〻出水靜沙禽拘〻飛如此
江山誰領取王孫爭忍不言歸
甲戌春中
心畬王孫屬題 清臣溫肅


蟠空百丈老松身歲晏
能回大地春塵外風標
隆準在書圖髣髴起
龍鱗 奉題
心畬王孫畫冊 趙啟霖


朔氣秋高境轉深夕陽紅樹帶疏林
幽人閑坐雲根坐何限青山獨往心
地老天荒石骨寒此中真著一塵難
憑君放眼乾坤外不作殘山剩水看
心畬王孫 命題 劉善澤

875
ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)
Splash Colour Landscape
Splashed ink and colour on paper, hanging scroll
Inscribed and signed Daqian Zhang Yuan, with a dedication and four artist's seals
Dated the fifty-eighth year of the Republic and jiyou (1969)
126 x 60cm (49⅝ x 23⅝in)

HK$1,800,000 - 2,800,000
US$230,000 - 360,000

張大千　潑彩山水　設色紙本　立軸　一九六九年作

款識：
七十婆娑老境成，觀河真覺負生平。新來事事都昏瞶，只有看山兩眼明。五十八年己酉（1969）三月，寫似柏嶺仁兄法正，大千張爰。

鈐印：大千唯印大幸、東西南北之人、八德園、大千世界

上款：「柏嶺」即謝柏嶺，乃巴西著名醫生、僑領、經營西藥生意。大千先生一九五四年移居聖保羅後，與謝氏結識，醫療健康方面，獲其幫助良多，大千因時有寫贈。此前曾釋出市場之《利市三倍》，亦作於相若時期，詳見香港嘉德，《觀想——中國書畫四海集珍》，2013年10月5日，拍品編號91。

875

876

876
ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)
Modern Lady
Ink and colour on paper, framed
Inscribed and signed Daqian jushi Yuan, with a dedication and two artist's seals
101 x 48.5cm (39¾ x 19⅛in)

HK$300,000 - 500,000
US$38,000 - 64,000

Provenance:
Sotheby's New York, *Fine Classical Chinese Paintings and Calligraphy*, 14 Sep 2017, lot 711

張大千　摩登女郎　設色紙本　鏡框

款識：
臨波照晚妝，猶怯胭脂濕。試問畫眉人，此意何消息。石泉仁兄法正，乙酉（1945）秋日，大千居士張爰。

鈐印：張爰之印、大千

來源：
紐約蘇富比，《中國古代書畫》，2017年9月14日，拍品編號711

877

877
ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)
Clouds After Rain
Splashed ink and colour on cardboard, framed
Inscribed and signed Yuanweng, with one artist's seal
52.5 x 37cm (20⅝ x 14½in)

HK$900,000 - 1,200,000
US$110,000 - 150,000

Provenance:
Previously in the collection of Li Shunhua
Bonhams Hong Kong, *Fine Chinese Paintings*, 28 November 2015, lot 175
Private Hong Kong Collection, purchased from the above sale

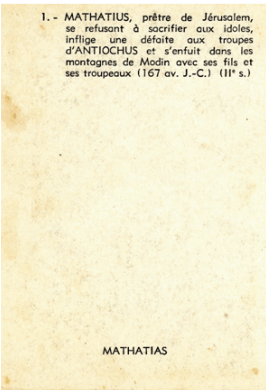
張大千　雨過天晴雲未破　潑墨潑彩卡紙　鏡框

款識：
雨過天晴雲未破。爰翁。

鈐印：季爰

來源：
大風堂弟子李順華舊藏
香港邦瀚斯，《中國書畫》，2015年11月28日，拍品編號175
香港私人收藏，購於上述拍賣

878


1. - MATHATIUS, prêtre de Jérusalem, se refusant à sacrifier aux idoles, inflige une défaite aux troupes d'ANTIOCHUS et s'enfuit dans les montagnes de Modin avec ses fils et ses troupeaux (167 av. J.-C.) (IIe s.)

MATHATIAS

參考資料
Reference

878
ZHANG SHANZI (1882-1940)
Biblical Figures
Ink and colour on paper, hanging scroll
Signed Zhang Shanzi, with one artist's seal
129 x 64cm (50¾ x 25¼in)

HK$30,000 - 50,000
US$3,800 - 6,400

張善孖　聖經故事　設色紙本　立軸

款識：
張善子寫。

鈐印：張善子

註：張善孖及張大千兄弟出生於天主教家庭，其母曾友貞為虔誠的天主教徒，張善孖亦自幼受洗。本作為張善孖以《舊約》「馬加比書」中「馬塔提亞斯的遺囑」故事為題創作。

879

局部
Detail

879
ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)
Boating Along the Xin'an River
Ink and colour on paper, framed
Inscribed and signed Shujun Zhang Yuan, with two artist's seals
Dated wuzi (1948)
35 x 146.5cm (13¾ x 57⅝in)

HK$500,000 - 800,000
US$64,000 - 100,000

張大千　新安江即景　設色紙本　鏡框　一九四八年作

款識：
大磯愁似小磯愁，篙梢寬時船即流。撐得篙頭都是血，一磯又復在前頭。楊萬里句，戊子（1948）秋日，蜀郡張爰。

鈐印：張爰之印、大千

註：新安江，古稱漸江、浙江， 發源於安徽徽州（今黃山市）休寧縣境內，東入浙江省西部，與蘭江匯合後為錢塘江幹流桐江、富春江段。其水道彎曲且多危灘急湍，兩岸則風光旖旎，景色絕佳。

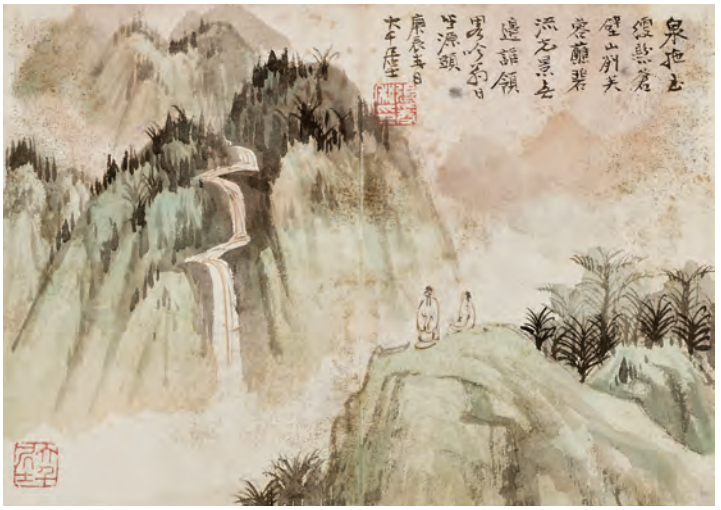
大千先生一九二七、三一及三六年曾三遊黃山，皆取道新安江逆流而上。沿江秀麗的風景以及船夫激流險灘中撐篙的情景，令大千先生詩興大發，他隨口吟出七言一首：「十里危灘五里灣，撩人四面列煙鬟。引舟莫怪長年懶，卻得閒閒好看山。」新安江風情，也從此也成為大千先生喜歡寫的畫題之一。

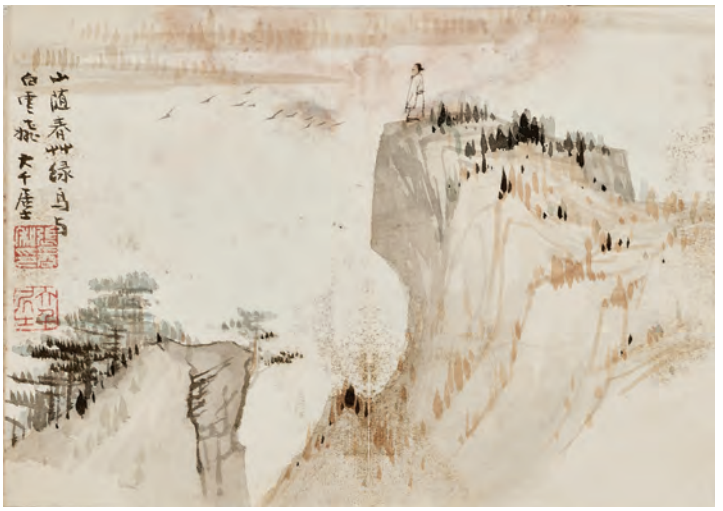
本幅作於戊子（1948），乃已知數本中最晚者。詩取北宋楊萬里（1124-1206）〈過顯濟廟前石磯竹枝詞二首〉之一，「撐得篙頭都是血，一磯又復在前頭」，寫盡舟人逆流越江的危險、艱辛與辛酸。

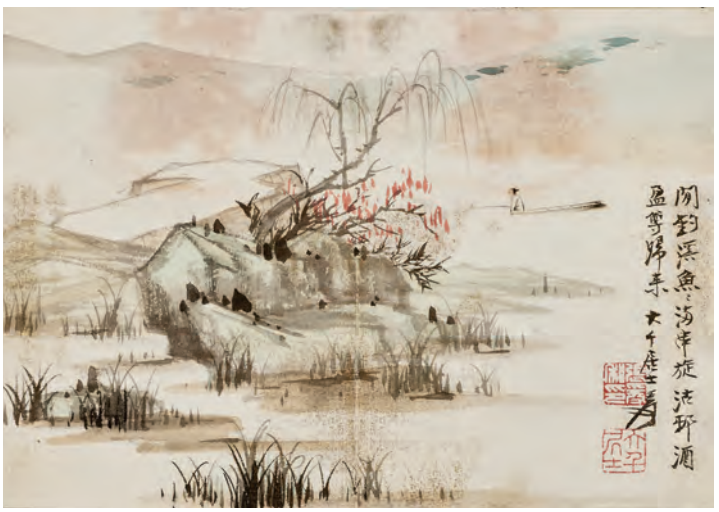
全畫取橫向構圖，設色清雅秀潤，山石草木皴染、鉤畫有度，經營極為用心。江中激流暗涌，險灘巨礁，數舟爭渡，船公們在船上首尾呼應，各司其職，奮力撐篙，人人齊心，以期速闖險灘。船夫與排筏細意刻畫，人物雖小至寸余，但形神畢肖，呼之欲出。大千用筆功力醇厚，恣肆鬱勃、淋漓灑脱，令觀者如臨其境，一邊為急流中的船公船客捏一把汗，一邊忍不住陶醉於兩岸雲山的蔥鬱中了。

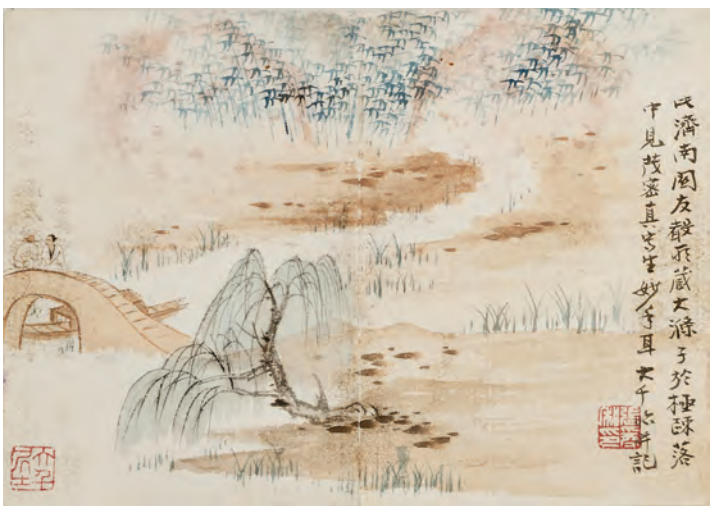
參考資料：
一九四四年本《新安江圖》可參見《張大千的世界》，傅申著（台北，羲之堂文化出版事業有限公司，一九九八年），圖版17

一九四五年本《新安江紀遊》可參見香港蘇富比，中國書畫，2011年4月5日，拍品編號1200。該作亦見於一九九三年五月一日至八日香港《集古齋三十五週年紀年展覽之三——名家國畫選英展》展覽目錄封面及圖版2









十七開選十
Ten out of seventeen leaves

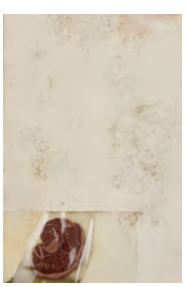
880
ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)
Landscape After Old Masters
Ink and colour on paper, album of seventeen leaves
Inscribed and signed Daqian jushi, Zhang Yuan, Daqian jushi Yuan, Daqian, Daqian Zhang Yuan, dated gengchen (1940), with a total of sixteen artist's seals
The reverse signed nvshi Qing'ai, with a total of eleven artist's seals
Colophon inscribed and signed Tian Qing, dated dinghai (1947), with a dedication and one calligrapher's seal
11 x 16cm (4⅜ x 6¼in) each (17)

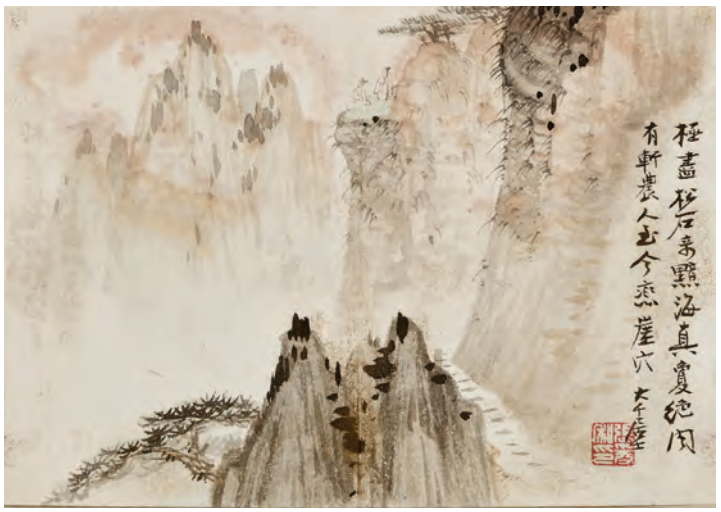
HKD180,000 - 250,000
US$36,000 - 48,000

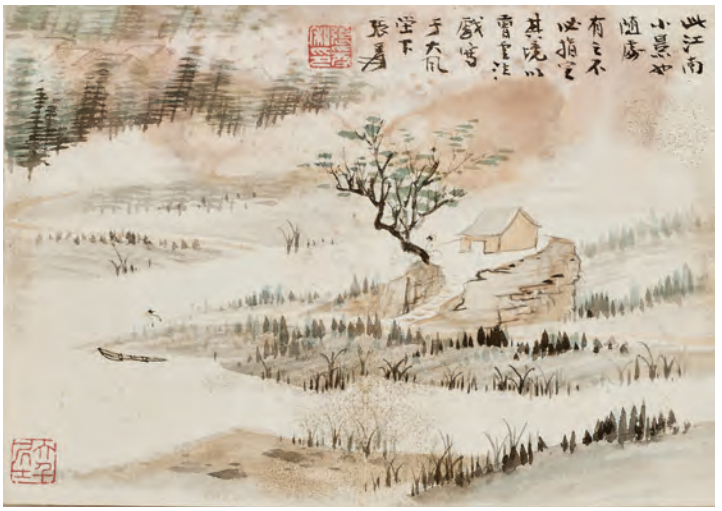
張大千、晴藹女史　山水人物　設色紙本　雙開冊　計十七開
一九四〇年作

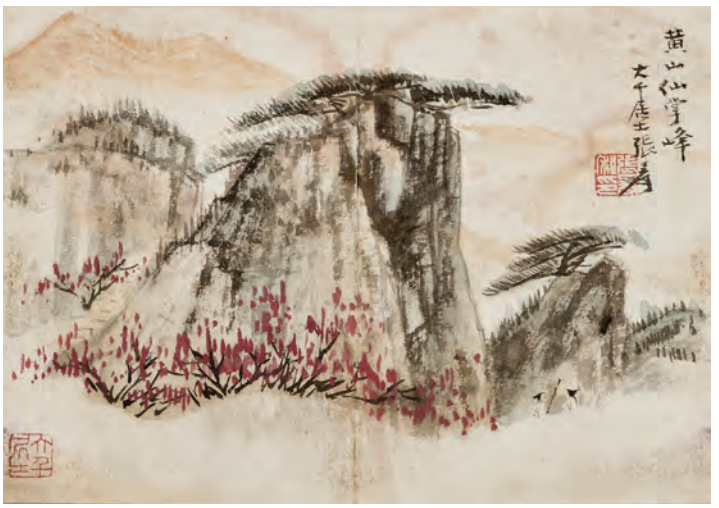
款識：
（一）泉拖玉綆懸蒼壁，山削芙蓉蘸碧流。光景無邊誰領略，吟翁日日坐源頭。庚辰（1940）春日，大千居士。鈐印：張爰私印、大千居士
（二）蜀人大千居士爰。鈐印：張爰私印
（三）大千居士爰。鈐印：張爰私印
（四）此江南小景也，隨處有之，不必指定其境。以曹雲（西）法戲寫於大風堂下，張爰。鈐印：張爰私印、大千居士
（五）山隨春草綠，鳥與白雲飛。大千居士。鈐印：張爰私印、大千居士
（六）閒釣溪魚魚滿串，旋沽邨酒盈樽歸。大千居士爰。鈐印：張爰私印、大千居士
（七）此濟南關友聲所藏大滌子，於極疎落中見茂密，真寫生妙手耳。大千臨並記。鈐印：張爰私印、大千居士
（八）極盡松石奇，黯海真夐絕。聞有軒農人，至今戀崖穴。大千居士。鈐印：張爰私印
（九）黃山仙掌峰。大千居士張爰。鈐印：張爰私印、大千居士
（十）大千張爰。鈐印：張爰私印
（十一至十七）女史晴靄繪。鈐印：嶺子（四鈐）、清如天、晴藹（三鈐）、後素、清如水、長相思

題跋：
內子晴藹幼嗜六法，受業於奧原晴翠，及笄為余室，共遊燕京。淹留三年，借觀諸家所藏名跡，粧臺餘興，臨古自娛。此冊為黃山田澤君所畫，而不愛親題，署名家自有遊龍手，並跋數語贈之。丁亥（1947）夏日，吟齋老人田慶識。鈐印：慶









From an Important Private Taiwan Collection of Four Fabulous Qi Baishi Works

臺灣私人珍藏齊白石精美斗方四幀

Lots 881-884

881

881
QI BAISHI (1864-1957)
Persimmons and Mantis
Ink and colour on paper, framed
Signed Baishi, with one artist's seal
32.5cm x 31cm (12¾in x 12¼in)

HK$300,000 - 500,000
US$38,000 - 64,000

Provenance:
Lots 881-884 are from the same collector, who in the early 1950s amidst all the turmoil and uncertainty moved to Taipei with his family. Among the belongings they brought were the paintings they treasured and enjoyed for over 70 years. Originally there were eight album leaves, four of which were sold ten years ago. See China Guardian Hong Kong, Fine Chinese Paintings, Oct 2012, lots 104-107

.
齊白石　事事如意　設色紙本　鏡框

款識：偕山嗌館主者白石。
鈐印：齊大

882

來源：
本幅與以下三幅編號881至883，得自同一海外藏家。上世紀五十年代初，戰亂稍息，但仍顛沛動盪，此四幅畫作，隨置行篋，倖以寶藏至今。此組原為斗方八幀，其中四幀人物多年前於香港釋出，參見嘉德香港《觀想——中國書畫四海集珍》，2012年10月，拍品編號104至107。

882
QI BAISHI (1864-1957)
Lychees and Grasshopper
Ink and colour on paper, framed
Signed Qi Baishi, with one artist's seal
32.5cm x 31cm (12¾in x 12¼in)

HK$300,000 - 500,000
US$38,000 - 64,000

齊白石　荔枝蚱蜢　設色紙本　鏡框

款識：杏子隣老民齊白石寫。
鈐印：齊大

883

883
QI BAISHI (1864-1957)
Longevity Blessings
Ink and colour on paper, framed
Titled and signed Baishi Laoren, with one artist's seal
32.5cm x 31cm (12¾in x 12¼in)

HK$300,000 - 500,000
US$38,000 - 64,000

齊白石　雙壽　設色紙本　鏡框

款識：雙壽。白石老人畫。
鈐印：齊大

884

884
QI BAISHI (1864-1957)
Cherries and Bee
Ink and colour on paper, framed
Signed Baishi, with one artist's seal
32.5cm x 31cm (12¾in x 12¼in)

HK$300,000 - 500,000
US$38,000 - 64,000

齊白石　櫻桃蜜蜂　設色紙本　鏡框

款識：寄萍老人白石。
鈐印：齊大

Previously in the Collection of Shum Yip Leong

岑業良（1888-1970）舊藏中國書畫精品

Lots 885-888

岑業良（1888-1970），號夢弼，廣東順德人，乃現藏家祖父。岑氏早年接受傳統中式教育，青年時期來港學習英文，並於基督青年會修讀化學。一九〇六年，岑氏南下馬來西亞，進入橡膠園行業，數年內經營增至兩百公頃。一九二一年，他於大馬創辦首個集成橡膠廠，並「虎」牌膠鞋、汽車 外輪胎等衆多產品，是馬來西亞橡膠工業的開拓者、奠基人。 岑氏性耽藝術，喜收藏，大馬收藏家吳朝樞乃岑太內侄兼生意助手。在吳朝樞介紹下，岑氏廣結藝緣，並獲寫贈，部分佳藏已於邦瀚斯二〇一九、二〇二〇、二〇二二年拍賣陸續釋出。 一九三九至一九四一年間，徐悲鴻遠赴南洋，舉辦義展，籌款抗戰。吳朝樞為岑氏引薦徐悲鴻，徐受邀在岑業良金馬倫高地的家中為其繪製肖像。岑氏十分慷慨，支付潤筆費頗高，悲鴻高興之餘，亦屢屢以佳作相贈。本輯徐悲鴻〈迴立向蒼蒼〉（拍品編號885）及〈香雪圖〉（拍品編號886）皆具藏家上款。其中〈香雪圖〉一幀，取橫幅構圖，別出心裁；但見老梅樹幹蒼勁，花繁枝密，生機盎然，以小行書並自作詞題之，足見悲鴻心意。

岑業良像
Photo of Shum Yip Leong

885
XU BEIHONG (1895-1953)
Standing Horse
Ink and colour on paper, hanging scroll
Signed Beihong, dedicated to Mengbi, with one artist's seal
Dated the twenty-eighth year (1939) of the Republic
100.5 x 52cm (39⅝ x 20½in)

HK$1,000,000 - 2,000,000
US$130,000 - 250,000

徐悲鴻　迴立向蒼蒼　設色紙本　立軸　一九三九年作

款識：
夢弼先生惠教，廿八（1939）年八月，悲鴻客星洲。

鈐印：東海王孫

885

886

白梅
悲鴻精品

886
XU BEIHONG (1895-1953)
White Plum Blossoms
Ink and colour on paper, hanging scroll
Inscribed and signed Beihong, dedicated to Yeliang, with three artist's seals
Dated the twenty-eighth year (1939) of the Republic
63 x 110cm (24¾ x 43¼in)

HK$800,000 - 1,200,000
US$100,000 - 150,000

徐悲鴻　香雪圖　設色紙本　立軸　一九三九年作

款識：
香雪儼然，掩蓋瘡痍重。悠悠春回歲改，悵觸增餘痛。明月南天，故國依稀魂夢。廿八（1939）年歲始，寫於星洲。越兩年，業良先生見而賞之，即以奉贈，並希指正，悲鴻。

鈐印：徐、悲鴻、永以爲好

註：一九三八年，抗日戰爭進入到相持階段，日軍攻佔武漢、長沙，中華大地半壁塗炭。翌年一月，徐悲鴻由香港乘荷蘭輪「萬福士」，直駛新加坡，途中給伯陽、麗麗的信中書「我因為要盡到個人對國家之義務，所以想去南洋賣畫，捐與國家.....」直至一九四二年，太平洋戰爭爆發，日軍南進，轟炸新加坡，徐悲鴻被迫歸國。此前，他輾轉於星馬各地，舉辦畫展，所籌款項，盡捐賑勞軍。

本幅〈香雪圖〉作於一九三九年初，彼時悲鴻剛剛落腳星洲，籌備將在三月開幕的個展。畫家借老梅樹幹虬曲之勢，別出心裁，橫向構圖。主幹從右至左延伸，以濕筆淡墨染成；細枝由下至上穿插，疏密錯落。畫家乘濕用濃墨點出樹節、轉折，明暗斑駁有似光影律動，立體逼真之境呼之欲出。悲鴻嘗言「樹木不難寫，但寫之不佳則類硬柴，故需具生意。其要點在枝幹精確之深淺，樹皮滋潤，枝幹四佈，則不必致柴，雖落葉無礙矣」。

除構圖、筆墨上的突破，悲鴻寫梅亦不同於中國傳統之圈花法。他用白粉點出花瓣、花苞，再用細筆勾勒花蕊，使之若隱若現。花朵散落在枝梢間，如寒冬落雪，自有一種傲然高潔之氣，秀逸挺拔，暗香浮動。

據王震《徐悲鴻年譜長編》載，同年陽曆二月十九日新年，徐悲鴻在黃孟圭之江夏堂繪大幅梅花。繪畢，郁達夫來訪，見疏落有神的冷香圖，即題「花中巢許耐寒枝，香滿羅浮小雪時。各記興亡國家恨，悲鴻作畫我題詩」。本幅〈香雪圖〉，悲鴻題「香雪儼然，掩蓋瘡痍重。悠悠春回歲改，悵觸增餘痛。明月南天，故國依稀魂夢」。此乃畫家於星洲自作長短句，後半闕「和風醒人魂，漫行二三里，舉眼見古梅，一白清如水」，家國戰事如火如荼，悲鴻焦灼、憂慮的思緒盡匯筆端，傲雪白梅之形象自是頻頻出現了。

「盡精微，致廣大」是徐悲鴻一以貫之的藝術理念，在忠於物像真實性的基礎上，畫家每每能「寄託高深，寓意象外」。悲鴻歸國後，復多次畫梅，如一九四三年寫贈「愛妻靜文」的〈白梅通景〉，其畫法與型態皆可與本幅參照，而題詩「清芬肯與寒窗守，僊客常為真怨嗟。萬古巴山一恨事，月明從不照梅花」，意境已從客居星洲時的憂國憂民轉向對摯愛的關懷與感激。公家收藏中，最早尚存一幅悲鴻作於一九三六年之〈紅梅〉，枝幹蒼勁，猶如本幅。然詩曰「我向梅溪溪上家，十年萬里客天涯。自傷春色偏經眼，夢寐猶應見此花」，則是對自我漂泊身世之慨。時過境遷，梅花觸動了畫家不同階段的情感共鳴，卻總以倔然向上、超凡出塵之姿呈現，於畫家意義特殊，非雄獅、立馬等題材所可比擬。

〈白梅通景〉，一九四三年，徐悲鴻紀念館藏
White Plum Blossoms, 1943, Collection of Xu Beihong Museum

春雪儼然
掩蓋滄桑重
悠悠春回歲改
悵觸增餘痛
明月南天
故國依稀魂夢
共年歲始寫
于星洲越兩年
葉良先生見而
賞之即以奉贈
并希指正
悲鴻

張井農山水

887

關山月画玫瑰

888

889

887
ZHANG DANNONG (1903-1975)
Xin'an River Landscape
Ink and colour on paper, hanging scroll
Inscribed and signed Lingdong Dannong Zhang Xi, with four artist's seals
Dated xinsi (1941)
147 x 53cm (57⅞ x 20⅞in)

HK$3,000 - 5,000
US$380 - 640

張丹農　新安江小景　設色紙本　立軸　一九四一年作

款識：
新安江小景，石濤、瞿山多寫之，予此圖用筆在二家外。辛巳（1941）小暑，為夢弼先生大雅屬正，嶺東丹農張熹時客星島。
舟從亂石堆中過，人在荒山頂上居。處處買魚傾白墮，家家食黍養花豬。新安江梅花汶戲作。梅花者，極嶮灘名，江流成漩，如梅花也。追憶舊遊為此。

鈐印：老張、丹農、丹居士印、□

註：張丹農，廣東梅縣人。畢業於上海美專，早年於蘇州、上海鬻畫為生。凡山水、花鳥、人物皆擅，是名重一時的「全能畫家」。一九四〇年後遷居新加坡。亦擅篆刻，是新加坡篆刻界元老。

888
GUAN SHANYUE (1912-2000)
White and Pink Roses
Ink and colour on paper, hanging scroll
Inscribed and signed Guan Shanyue, with three artist's seals and one collector's seal
Dated the thirty-sixth year (1947) of the Republic
132 x 33.5cm (52 x 13¼in)

HK$50,000 - 80,000
US$6,400 - 10,000

關山月　粉白玫瑰　設色紙本　立軸　一九四七年作

款識：
漢宮嬌額半塗黃，入骨濃薰百合香。日色漸遲風力細，倚棚偷舞白霓裳。卅六（1947）年新春，寫於羊城客舍，關山月。

鈐印：嶺南布衣、關山月、關山無恙明月長圓
藏印：夢弼珍藏

889
XU BEIHONG (1895-1953)
Four Magpies on Willow Tree
Ink and colour on paper, horizontal scroll, framed
Signed Beihong, with one artist's seal
Dated the thirty-fourth year (1945) of the Republic
47 x 90cm (18½ x 35⅜in)

HK$300,000 - 500,000
US$38,000 - 64,000

徐悲鴻　四喜圖　設色紙本　橫批　鏡框　一九四五年作

款識：
卅四年（1845）冬，悲鴻居磐溪。

鈐印：東海王孫

From the Collection of Mark S. Pratt, Washington D.C.

美國華盛頓班立德總領事珍藏中國古代書畫

Lots 890-892

With deep family roots in Salem, Massachusetts, and as a relative of Frederick Townsend Ward (1831-1862), Mark Pratt developed an interest in Chinese culture from an early age. A lifelong art collector, Mr. Pratt's distinguished United States State Department career afforded continuous opportunities for building an important collection over the course of sixty years. Mr. Pratt made his first Chinese art purchase in 1947 while stationed in Qingdao with the United States Navy. Following his two-year service with the Pacific Fleet, and with academic training at Harvard University, Brown University, The Sorbonne, and Georgetown University, Mark Pratt joined the United States Foreign Service in 1956, his initial posting at the United States Embassy in Tokyo from 1957 to 1959. Moving to Taichung, Taiwan to continue Chinese language study in the years 1959-1960, his next station was Hong Kong, serving as the Mainland Economic Officer at the United States Embassy until 1963. With later posts in Laos and Paris, Mark Pratt was head of the Taiwan desk prior to finishing his career as Consul General at the Guangdong Consulate in 1989, his retirement ending three years of service in that position. Witnessing the momentous geo-political transformation in Asia during the second half of the twentieth century, Mr. Pratt's keen collector's eye was also perpetually on the lookout for a treasure. Patronizing many of the most hallowed names in the Chinese art market, he discovered outstanding paintings and Song dynasty porcelain at Tokyo's Confucian Temple (Yushima Seido) and purchased works of art from Kusaka Shogado in the 1950's. In the decades that followed, the antique shops and art galleries in Taipei and Hong Kong were frequent haunted, making key purchases of Ming and Qing paintings from Chang Ding-chen and fine huanghuali furniture from Y.K. Ma. Mark Pratt's diplomatic role afforded him in contact with numerous living painters and calligraphers; he met Zhang Daqian on several occasions and formed a lasting bond with Tang Hong (1926-2018), a student of Yu Fei'an who relocated to Taichung after 1949 and later to Hong Kong, concurrent with Mr. Pratt's diplomatic postings. Bonhams had the honour of offering some magnificent pieces from the Pratt collection in May 2015 in this saleroom, including an outstanding album by the renowned Orthodox School master Wang Hui (1632-1717) that fetched nearly HK$36 million.

班立德總領事出身於馬薩諸賽州塞勒姆望族， 早年即對中國文化產生了濃厚的興趣。作為矢志一生的收藏家，班立德成功的外交官生涯六十年來為他提供許多機遇。其部分珍藏數年前於邦瀚斯香港書畫專場中釋出，詳見香港邦瀚斯2015年5月31日《中國書畫》拍賣，拍品編號122-131。其中清宮舊藏的王翬水墨〈山水冊〉，以近三千六百萬港元高價成交。

一九四七年，班立德供職美國海軍，駐艦山東青島，購入平生第一件中國藝術品。結束太平洋艦隊兩年的服役後，因其在哈佛大學、布朗大學、索邦大學和喬治城大學接受的中國和日本語言、文化、歷史方面的學術訓練，班立德一九五六年加入美國外交部。旋即於五七至五九年派駐東京美國大使館。繼而轉派香港，擔任美國大使館大陸經濟官，再調任美國在台協會處長。一九八九年遷廣州總領事，三年後於此任上榮休。 目睹二十世紀下半葉亞洲地區地緣政治巨大變革的同時，班立德總領事始終孜孜於蒐集中國藝術精品。

二十世紀五十年代，他光顧了諸多中國藝術品領域備受推崇的商家，在東京孔廟（湯島聖堂）購入書畫精品和宋瓷，在Kusaka Shogado 處買到文玩工藝品。其後數十年間，他頻頻穿梭於台北和香港的古董店以及畫廊，從資深畫商張鼎臣處購入重要的明清字畫，Y. K. Ma處購入精美的黃花梨傢俱。外交官的身份也讓班立德總領事結識了眾多同時代藝術家。他數次和張大千會面，並且和于非闇的學生唐鴻（1926-2018）建立了長期的友誼。後者1949年徙居台中，又移居香港，和班立德總領事的幾次轉任恰恰偶合。

890
YUAN YAO (C. 1720-1784)
Friends Gathering in the Retreat
Ink and colour on silk, hanging scroll
Signed Hanshang Yuan Yao, with two artist's seals
Dated gengzi (1780)
166 x 198cm (65⅜ x 78in)

HK$1,000,000 - 2,000,000
US$130,000 - 250,000

袁耀　山莊客至　設色絹本　立軸　一七八〇年作

款識：
庚子（1780）清和月，邗上袁耀畫。

鈐印：袁、耀

Yuan Yao and his elder relative Yuan Jiang were both professional painters among a circle of Yangzhou-based artists painting a distinct style of landscapes in the early and middle Qing. Specializing in large scale compositions that capture the majesty of Northern Song monumentality, Yuan Yao and Yuan Jiang's paintings are humanized with sprawling architectural compounds rendered with fine details that enrich the scene with a glimpse of the material culture of the day, and, the tension between precisely defined architectural features and household furnishings with the bold brushwork of the mountains that crest over the human realm is one triumph of the Yuan Yao/Yuan Jiang style.

In the current lot, from the collection of Mark S. Pratt of Washington DC, Yuan Yao conjures a scene where dramatic mountains embrace an elegant country lakeside manor, opposed by a small fishing village on a distant shore. Within the composition, figures gather in the numerous rooms of the large multi-storied house, and a winding covered verandah leads to a pavilion at the water's edge, where a game of chess is ready for play. Along the winding corridors household staff bustle about in service of the residents, the figures energizing the scene. A zig-zagging bridge, a repeating motif that appears in many of Yuan Yao's paintings, crosses the water, connecting the manor with another shore. Vibrant mineral pigments capture the spring foliage and punctuate the landscape with bursts of color-- the sumptuous palette an allusion to Tang dynasty painting aesthetics. The voids in the composition--which indicate clouds and mist--interplay with the solid forms, and together solid and void endow the painting with rhythm and balance.

The grand dimensions of this painting indicate that the scroll was likely a commission for a wealthy Yangzhou patron. Although Yuan Yao, as well as Yuan Jiang, were briefly associated with the Qing Imperial atelier in Beijing, for most of their careers they were based in Yangzhou, catering to the wealthy elite and merchant classes that populated the thriving cultural metropolis. In the century that followed the collapse of the Ming, the generous philanthropy of merchant families transformed Yangzhou into a city of splendid houses, temples and gardens, surmounting Suzhou as China's cultural capital. Whereas numerous artists flocked to the city to revel in the flourishing art scene, the grandness of the Yuan Yao/Yuan Jiang style as expressed in this scroll, was especially well-suited to compliment the large merchant mansions.

註：清初畫壇，以「四王」為代表的文人畫被視為正宗，他們沿襲董其昌的畫風脈絡，恪守古法，追求筆墨韻致，深受士大夫階層的推崇。而生活在康乾時期的袁江、袁耀父子（一説叔侄）二人，卻能以風格嚴謹、技法高超的山水樓閣界畫另闢蹊徑，並稱「二袁」，於清初畫壇獨樹一幟。

袁耀，字昭道，揚州人。其生平記載頗稀，最早見於乾隆時成書的《畫人補遺》「袁江」條中，曰「.....有子名耀，山水樓閣尚能守家法」。《揚州畫舫錄》記載袁江「初學仇十洲」，仇英擅長臨古，青綠山水更繼承了唐代李思訓、李昭道父子的傳統。由此推知，袁耀隨父習畫，亦上溯古人，取字「昭道」，或有意仿效唐朝李氏父子，間接透露了袁江、袁耀山水精緻華麗、氣勢恢弘的審美取向。

與父經歷相似，袁耀早年也在揚州作畫。康熙年間，山西鹽商賀君召在揚州建賀園，園於乾隆九年（1744）落成，袁耀應邀參加了一次雅集。三年後（1747），賀君召北上返臨汾，袁耀及當地文人友好為其踐行，以〈廣陵送別圖〉冊（現藏於天津文管局）相贈，袁耀繪其中一開。此後袁耀北上晉地作畫，至乾隆四十三年（1778），繪〈揚州名勝圖〉四幅（現藏故宮博物院），分寫「春臺明月」、「萬松疊翠」、「平流涌瀑」、「平岡豔雪」，乃實景寫生，説明袁耀彼時已返回家鄉。

本幅〈山莊客至〉，署「庚子清和月」，即乾隆四十五年（1780），乃畫家晚年於揚州所繪。作品尺幅鉅大，構圖方正，以鳥瞰的視角描繪了一座華麗的園林中，友朋來訪，客隨主便，或聽琴、或觀景的生動場景。畫面由下至上展開，首先映入眼簾的是山莊大門，門口奇石鎮宅，綠植濃陰，接著回廊曲折、小亭空幽，繁密的林木將視線帶入院亭臺，內中陳設井然，花瓶几架，描繪入微。視線上移，遠景重巒疊嶂，煙霞籠罩，畫家用極具特色的鬼面皴，使山形脈絡皆有動感，如仰如臥，怪異嶙峋。山坳尚有村落，兩三農舍，零星散落，一派閒適的田園風光。這無疑展現了袁耀高超的畫面控制能力，他經營得當，能於大氣磅礴的篇幅中蘊藏豐富細節，處處引人入勝。

袁耀的山水樓閣界畫，主要分為兩大類，既有〈九成宮〉、〈蓬萊仙境〉等虛構的傳説勝地、歷史建築；又有〈邗江勝覽〉、〈山莊秋稔〉等紀實題材。

目前公私收藏中，袁耀署年最早作品見於雍正十二年（1734），最晚則為乾隆四十九年（1784）《瓊樓春色圖》軸（現藏於廣東省博物館）。長達半世紀的藝術生涯，袁耀更留下許多精緻華麗、氣勢磅礴的鉅幅「通景連屏」，其旺盛的創作力及駕馭畫面的功力，在有清一代山水樓閣界畫史上，袁江身後，畫壇祭酒，非袁耀莫屬。

890

891
WEN ZHENGMING (1470-1559)
Landscape of Longqiu
Ink and light colour on paper, hanging scroll
Titled and signed Zhengming, with one artist's seal
Poetry hall inscribed and signed Wang Wenzhi (1730-1802), dated renzi (1792), with two seals
Colophon on mounted border inscribed and signed Shudou Zhou Mengtai, dated jiawu (1834), with one seal
58.4 x 28cm (23 x 11in)

HK$200,000 - 500,000
US$25,000 - 64,000

Provenance:
Acquired in Taipei, 1959. Possibly from the renowned dealer Zhang Dingchen.

Although undated, it is most likely Wen Zhengming painted this composition in the 1540's, judging by the style. It was a period when the artist was prolific, his style mature. In this work the picture plane is almost completely composed of competing rock forms, with varietal trees springing from seemingly improbable crevices. A foreground path leads the viewer through the composition to a wash darkened cave, where stalactite-formed rocks hang pendant above the visitors who approach in a small boat. Although the composition is dense, it is very readable, the deftly applied washes in subdued tones giving form and depth to the scene.

The physical location of Longqiu is on Mount Yandang in eastern Zhejiang province. The pool, fed by two waterfalls, is surrounded by cliffs with odd-shaped rock formations. Despite the fact that the site is nearly inaccessible, travellers have made the arduous journey to appreciate the fantastic scenery since at least the Song dynasty, as dated by inscriptions on the cliff face. Traveling to difficult destinations to take in natural wonders has been a longstanding theme of literati culture, and such journeys are intended to be read as an expression of the traveller's unencumbered spirit.

For more on the site and its connection with literati paintings, see: Steven D. Owyoung, "Viewing the Waterfall at Longqiu," *Chinese Paintings: The Saint Louis Art Museum Bulletin*, The Saint Louis Art Museum: 1985, pp. 20–21

文徵明　龍湫圖　淡設色紙本　立軸
王文治題詩堂
周夢台跋裱邊

詩堂：
明四家中，文畫最易得。贋者無論矣，真而不佳亦無取也。此軸乃衡山致佳之筆，雖染色稍黝，而沉厚古澹之韻，能兼宋元兩代之長。吾友花農於法書名畫另具精鑒，宜其愛翫弗置也。壬子（1792）嘉平幾望，漢陽寓齋王文治記。

款識：
龍湫圖。徵明作。

裱邊跋：
文待詔翰墨當時已極寶貴，而流傳三百年來，似莫與爭長者，以其士氣最勝也。蓋植品卓絕，攄襄冲素，故克臻此。此幅層巒疊嶂，而深厚之氣蓄之有餘。夢樓太守獨具精鑒，不輕許可，而謂為致佳之筆，信然。孫君松泉携以見示，偶為加墨，道光甲午（1834）孟夏二十有五日，書於大願舩叔斗周夢臺。

鈐印：徵明印
（王）王氏禹卿、夢樓
（周）叔斗

來源：
一九五九年購自台北，或自張鼎臣處。

註：龍湫，與靈峰、靈岩被稱為「雁蕩三絕」。位於浙江東部的雁蕩山乃三山五嶽之一，山水奇秀，素有「寰中絕勝」之譽。自古至今，令無數文人墨客傾倒，明代徐霞客在考察雁蕩後讚嘆曰：「欲窮雁蕩之盛，非飛仙畸人不能瞰其肺腑」，歷代吟詠描繪雁蕩——特別是大龍湫——的詩篇與畫作攝人心魄者，多不勝數。

本幅以大龍湫為主題，用近乎滿幅的構圖，寫峰巒高聳，連綿不絕，礬石堆疊，陡峭的岩壁中間，一泓清泉，一葉扁舟，上坐高士三人，望向岸邊，岸上兩位高士，著灰布長衫者正與著暗紅長衫的友人依依話別。岸邊、巖上叢樹茂盛，樹葉與苔點濃淡層次分明，溫雅秀婉之氣息浸透紙背。其筆意、皴染乃至滿幅構圖這一形式，皆可從台北故宮所藏〈千巖競秀〉（作於嘉靖庚戌，1550）、〈松聲一榻圖〉及〈春林策杖〉等晚年佳作中，找到呼應，加上款識書法特徵，推斷〈龍湫圖〉作於相若時期，應不致過謬。有學者認為〈千巖競秀〉在文氏作品中尤其重要，蓋因「文徵明晚年喜作此類繁景細筆之作，對吳派晚期畫風影響甚鉅。」（見《明四大家特展：文徵明》，台北，故宮博物院，2014，頁329）

此外，畫面中景山石造型奇特，筍形石柱林立，似與雁蕩岩洞特徵迥異，雖然徐霞客遊記中有雁蕩山「銳峰疊嶂，左右環向，奇巧百出」、「層崖怪峰，變換闔闢」之描寫，但石筍無疑令人聯想到江蘇宜興的風景勝地張公洞。張公洞因傳説中道教創始人漢代張天師道陵和唐代「八仙」之一張果老相繼在此隱居修行，而得盛名。其為石灰岩洞穴，多鐘乳石和石筍，洞中有洞是顯著特色。文徵明曾到此訪友幽居，其師沈周也有〈遊張公洞記〉和〈遊張公洞圖〉卷傳世，石筍出現在雁蕩，是畫筆的蒙太奇，也是畫家一生「搜盡奇峰」的明證吧！

裱邊題跋者周夢台（?-1899），字叔斗，號柳初。吳江諸生。擅書，有蘇長公筆意。據周氏題跋，此幅乃孫松泉所攜來，孫氏生平資料寥寥，吳江平望人，與嘉興金石考據家、收藏家張廷濟（1768-1848）友善，曾為叔未繪明遺民隱士徐枋（1622-1694）小像。

明四家中文董最易得贋者
各論矣真而不佳亦無取也此
軸乃衡山致佳之筆雖秀色
稍黝而泯摩古淡之韻然無
宋元兩代之長吾友花農於
法書名畫另具精鑒宜其
愛翫弗置也
壬子嘉平幾望溪陽寓齋王文治記

文徵明溪山清遠

文徵明詩墨當時已極寶貴而流傳三百年真似真與爭長者此其
士氣最勝也蓋植品卓絕擴襟沖素於克臻此幅層巒疊壑
而深厚之氣蓄之有餘夢香太守獨具精鑒不輕許可而論為敦
佳之筆作於臨君松泉携以見示仍為加墨道光甲午孟夏二十有
五日書於大觀船舫十周書

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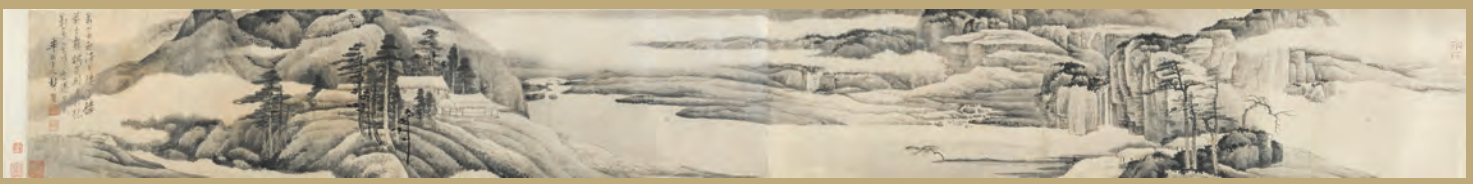

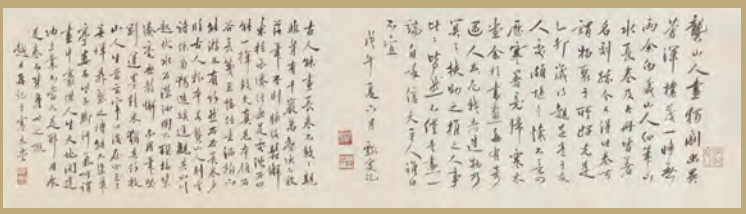

892

892
GONG XIAN (1618-1689)
Studio in the Mountains
Ink on paper, handscroll
Inscribed and signed Gong Xian, with two artist's seals and four collector's seals
Two colophons by renowned collector Yan Shiqing (1873-1929) with four calligrapher's seals, dated wuwu (1918)
28cm x 236.5cm (11in x 93in)

HK$300,000 - 500,000
US$38,000 - 64,000

龔賢　萬山書屋圖　水墨紙本　手卷

款識：
萬山中起讀書樓，日日樓前雲霧稠。每到月明林影動，不知幾處瀑泉流。半畝老人龔賢。

鈐印：龔賢、半千
藏印：還讀書齋珍藏書畫印、南屏、劉春霖印、卐□

題跋：
（一）龔山人畫獨闢幽異，蒼渾樸茂，一時無兩。余舊藏山人細筆山水長卷及大冊，皆著名劇跡，今又得此卷，可謂物聚於所好。先是乙卯（1915）歲得覩是卷於友人處，頗愜予懷，不意四歷寒暑，竟歸寒木堂。余於書畫每有奇遇，人或厄我者，造物乃冥冥扶助之，推之人事，比比皆然，不僅書畫一端。自呼信天主人，誰曰不宜。戊午（1918）夏六月。瓢叟記。
鈐印：自矜寵、顏世清印、眐柯亭

（二）古人能畫長卷，不數數覯，非胸有千巖萬壑，決不敢落筆，否則脉絡鬆懈，東拉西湊，終無是處。沈石田能一揮數丈，真見本領。石谷長箋巨幅任意灑翰，亦能游刃有餘。然石谷長卷，多臨古人粉本，若龔山人則空諸依旁，獨造蹊逕。觀其山川起伏，水石瀠洄，罔不聯接緊湊，毫無鬆懈，而用筆堅剛，運墨精采，猶其餘技。山人生當玄宰以後，在四王吳惲鼎盛之時，能不染華亭婁東些子腳汗氣，可謂畫中豪傑。人生天地間，建功立業，不當如是耶！因展是卷，不禁身世之慨。越日再記於寒木堂。
鈐印：眾里

包首題簽：龔賢〈萬山書屋圖〉真跡。辛亥（1971）秋，立德珍藏。

註：「瓢叟」為 世清（1873-1929），字韻伯，足跛，又號瓢翁，室名寒木堂。廣東連平人，居北京。曾任直隸洋務局會辦。辛亥後，任直隸都督府外交廳廳長。北京大總統府軍事參議等職。善鑒賞，極富收藏。

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893
SHEN ZONGJING (1669-1735)
Landscape after Wu Zhen (1208-1354)
Ink on paper, hanging scroll
Inscribed and signed Shifeng Shen Jingzong, with two artist's seals and two collectors' seals
124 x 62cm (48⅞ x 24⅜in)

HK$30,000 - 50,000
US$3,800 - 6,400

沈宗敬　仿吳鎮山水　水墨紙本　立軸

款識：
楓落吳江白雁飛，天涯遊子正思歸。香消夜月青綾被，涼入秋風白紵衣。江浦蒹葭含宿雨，驛亭楊柳帶斜暉。分明記得西湖上，載酒蘭舟近翠微。倣吳仲圭筆法，獅峰沈宗敬。

鈐印：宗敬、獅峰
藏印：雪岑心賞、鳳硯樓陳氏珍藏瀍書名畫記

註：據藏印，本作經王秉恩（1845-1928）收藏。
王秉恩，字雪澄、雪澂、雪塵、雪岑等，號東西南北之人、息塵盦主。四川成都人。同治十二年癸酉（1873）舉人，歷任廣東布政司、廣東知府、貴州按察使等職。善行隸。光緒五年（1879年）於貴陽刻《書目答問》，改正原刻二百八十餘處。一九二三年，與陳三立、辜鴻銘、鄭孝胥、朱祖謀、陶葆廉、王國維、羅振玉等共同發起成立東方學會。著《北宋汴學篆隸二體石經跋》、《平黔紀略》、《王秉恩日記手稿》。

夕陽洞

夕陽洞乃隱山六洞之一西峯巔對峙巔上舊有千山觀佛像鐫於翠壁殿宇頹廢煙鎖雲封不知其幾何年矣柱石尚存今則洞口夕陽林間歸牧前人曾收入八景中為西峯夕照

返照入石壁西峯塵層巘上有鸚鵡王跃出嶙峋偃牛背閃斜陽短笛風悠遠

象山水月洞

象鼻山在桂城譬家洲西南突立水濱殿形類象下有洞曰水月上有石墩如寶瓶唐常侍元晦改曰宜山橫障江口引群瀾而東注離江樹砂嬝波坊佛香象渡河時也

瓊斧刻石質圓輝貼波挺拔鬱翠森冷餘半江水誰驅香象來月印千潭裏

伏波山

山勢矗立突起桂江西岸峭壁摩雲山根蟠水盤盤鎖住驊龍穴焉洞名玩球如層城複道戶牖通透中有水老小像山頂建馬新息祠

潭光抱蔚藍燦碧浴千仞上有金銀壺靈旗盪風影蒼球何日還浪出雲烟靜

虞山

虞山挺自東北隅瀕水左縈黃澤浦繞於汭中有洞曰韶音前有舜祠在焉旁則南薰亭盛夏清風滿座荷氣襲人韋聲漁唱與心娛目

石氣曠蕭散飛甍帶煙樹和風為誰來一葉蒼琴靈北望湘波深頹雲愁不渡

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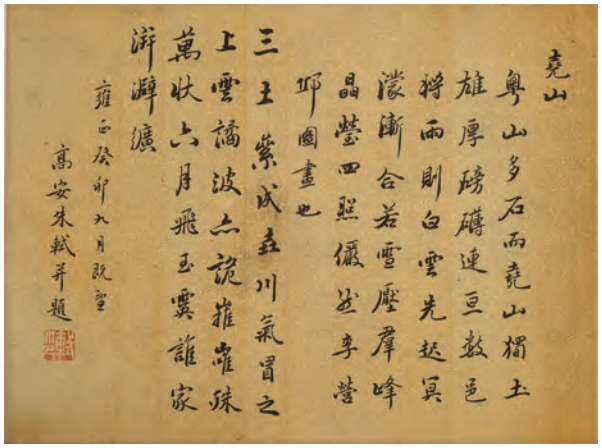


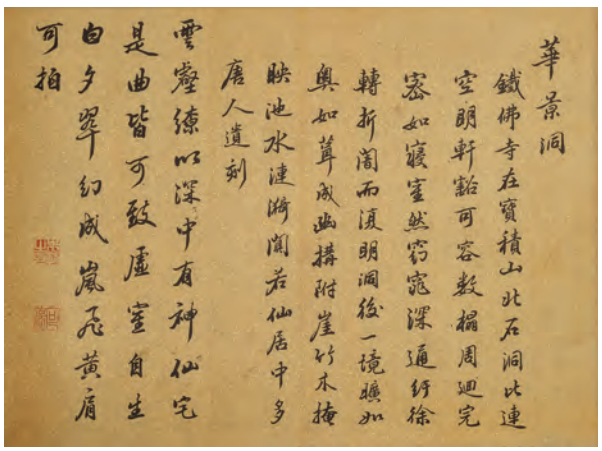
堯山

粵山多石而堯山獨土雄厚磅礴連亘數邑將雨則白雲先起冥濛漸合若雪壓羣峰晶瑩四照儼然李營邱圖畫也

三王紫成孟川氣冒之上雲譎波詭崔巍殊萬狀六月飛玉龕誰家游觀遺

雍正癸卯九月既望

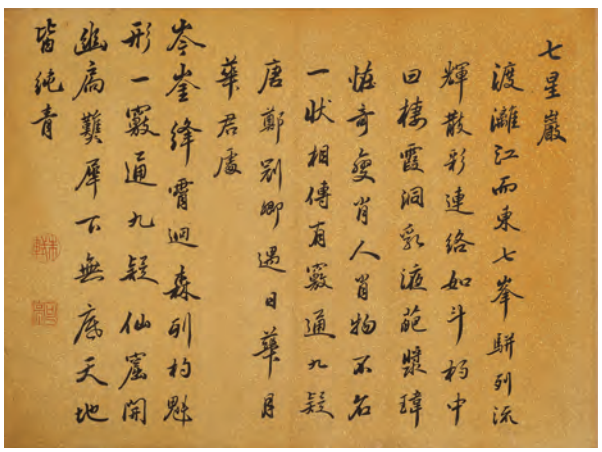
高安朱軾并題



華景洞

鐵佛寺在寶積山北石洞比連空明軒豁可容數榻周迴宛窓如寢室然窈窕深通行徐轉折閣而復明洞後一境曠如輿如葺成幽構附崖竹木掩映池水漣漪閒若仙居中多唐人遺刻

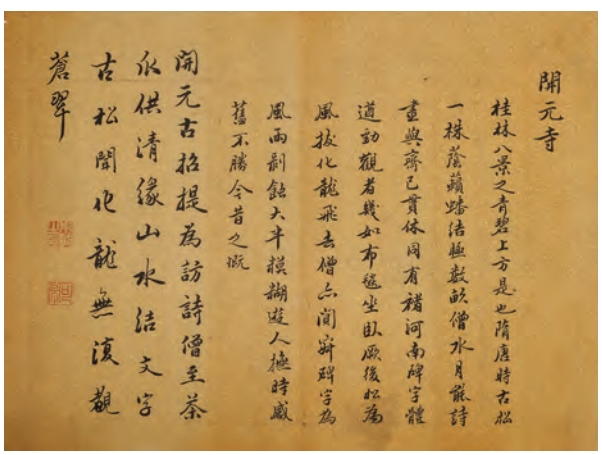
雲壑練以深中有神仙宅是曲皆可致虛室自生白夕翠幻成嵐飛黃屑可拍



七星巖

渡灕江而東七峯駢列流輝散彩連絡如斗杓中回樓霞洞象涵葩漿璋恆奇變肖人肖物不名一狀相傳有竅通九疑唐鄭別卿遇日華月華君處

岑崟絳霄迴森列杓斟形一竅通九疑仙窟開幽扃糞壤不無底天地皆純青



開元寺

桂林八景之奇碧上方是也隋唐時古松一株蒼蘚蟠結無數歐僧水月能詩畫與齊己貫休同有稽河南碑字體道勁觀者幾如布毯坐臥厥後松為風拔化龍飛去僧亦閒將碑字為風雨剝蝕大半模糊遊人徒時感舊不勝今昔之慨

開元古招提為訪詩僧至茶仍供清緣山水結文字古松閒化龍無復觀蒼翠

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HUANG DING (1660-1730)

Eight Views of Guilin

Ink and colour on gold paper, album of eight leaves

Inscribed and signed Huang Ding, duwangke Ding, dedicated to Zhu Shi (1665-1736), with a total of fifteen artist's seals and eight collector's seals

Annotations on opposite leaves inscribed and signed Gao'an Zhu Shi, dated guimao (1723), with a total of sixteen calligrapher's seals

Colophon by Zhu Shi, with two seals

Dated guimao (1723)

26.5 x 35.5cm (10⅜ x 14in) each (18)

HK$800,000 - 1,500,000
US$100,000 - 190,000

Provenance:

Previously in the collection of Dr. Wan Man-kai (1870-1927), and thence by descent.

Dr. Wan Man-kai, who also used the name Wan Tun-mo, is an important figure in Hong Kong's early hospital system. Originally studying medicine in Tianjin, Dr. Wan graduated in 1889 and returned to Guangzhou to work at the Pok Chai (Boji) Hospital and also ran a clinic with Dr. Sun Yat-sen there during the years 1891-1896. Afterwards he relocated to Hong Kong, where he was first affiliated with the Nethersole Hospital. Dr. Wan was also the founding president of the Hong Kong Chinese Medical Association (HKCMA), the predecessor of the Hong Kong Medical Association.

黃鼎　桂林八景　設色金箋　冊頁八開　一七二三年作
朱軾對題並跋

簽條：
黃尊古先生〈桂林八景〉，甲子冬節，在家僧題。

款識：
（一）堯山冬雪。獨得嵯峨勢，神堯亦耐冬。那堪紅日照，疑有白雲封。磅礴千尋上，乾坤一色濃。晶瑩如可照，圖畫寫重重。癸卯（1723）秋，可亭老先生教正，黃鼎。
高安朱君是余舊交也。今奉簡命出都，道經粵境，旋返旆歸里。征塵甫拭，同游桂林獨秀諸山，頗有興致，留連再四，有所難置，因出素紙索圖，用記一時之勝。是就所歷之處，列成八景，肖其形似者，恐難擬其萬一，勉强應命，聊備閑時展玩而已，獨往客鼎並識。
對題：堯山。粵山多石，而堯山獨土，雄厚磅礴，連亘數邑；將兩則白雲先起，冥濛漸合，若雪壓群峰，晶瑩四照，儼然李營邱圖畫也。三王衆成垚，川氣冒之上，雲譎波亦詭，摧嶉殊萬狀。六月飛玉霙，誰家洴澼纊。雍正癸卯（1723）九月既望，高安朱軾並題。鈐印：軾印
（二）隱山六洞。壁立峰頭峙，深林映夕陽。千山留古蹟，群佛陋時粧。雲鎖崖三面，人來石一方。遺墟憑弔玩，異代説荒唐。
對題：夕陽洞。夕陽洞乃隱山六洞之一，西峰嶺對峙。嶺上舊有千山觀佛，像鐫於翠壁，殿宇頹廢，煙鎖雲封，不知其幾何年矣，柱石尚存。今則洞口夕陽、林間歸牧前人曾收入八景中，為西峰夕照。返照入石壁，西峰座層巘。上有鸚鵡玉，趺坐口覆偃。牛背閃斜陽，短笛風悠遠。鈐印：軾印、大司空
（三）桂嶺晴嵐。幽境水潺潺，神仙宅宛然。山頭時北見，洞口數東遷。爽氣開軒到，清流傍岸聯。此情稱獨秀，圖畫憶當年。
對題：華景洞。 佛寺在寶積山北，石洞比連，空明軒豁，可容數榻，周迴完密，如寢室然。窈窕深通，纡徐轉折，闇而復明。洞後一境，曠如奧如，葺成幽搆附崖，竹木掩映，池水漣漪，闃若仙居，中多唐人遺刻。雲壑繚以深，中有神仙宅。是曲皆可致，虛室自生白。夕翠幻成嵐，飛黃肩可拍。鈐印：朱軾之印、可亭
（四）訾洲烟雨。一片空濛里，名山記桂城。開圖摹象鼻，得路計雲程。烟樹横江渺，金繩對岸成。餘香聞仿佛，憑弔自關情。
對題：象山水月洞。象鼻山在桂城訾家洲，西南突立水濱，厥形類象，下有洞曰「水月」，上有石墖如寶瓶。唐常侍元晦改曰「宜山」，横障江口，引犇瀾而東注，離離江樹，渺渺烟波，仿佛香象渡河時也。瓊斧刻石骨，圓輝貼波起。潑黛翠森森，冷蝕半江水。誰驅香象來，月印千潭裏。鈐印：可亭、軾印
（五）棲霞真境。駢列七峰頭，輝星徹夜流。九疑通對竅，萬丈褂當頭。華彩凌霄上，光芒竟夕留。蔚然徵瑞應，灕水溯悠悠。
對題：七星巖。渡灕江而東，七峰駢列，流輝散彩，連絡如斗杓。中曰「棲霞洞」，乳液葩漿，瑋恠奇變，肖人肖物，不名一狀。相傳有竅通九疑，唐鄭冠卿遇日華月華君處。岑崟絳霄 ，森列杓魁形。一竅通九疑，仙窟開幽扃。雙犀下無底，天地皆純青。鈐印：朱軾、可亭
（六）東渡春瀾。兩岸波濤涌，文瀾疊疊來。一川舟濟否，百尺壁高哉。桃浪迷烟樹，漁歌徹水隈。層城花嬝嬝，春色上莓苔。
對題：伏波山。山勢矗立，突起桂江，西岸峭壁摩雲，山根齧水，盤盘鎖注，驪龍穴焉。洞名「玩珠」，如層城複道，戶牖通透，中有米老小像，山頂建馬新息祠。潭光抱蔚藍，燦碧浴千仞。上有金銀臺，靈旗盪風影。薏珠何日還，浪止雲烟靜。鈐印：朱軾、大司空
（七）舜洞董風。又奏瑤琴曲，千秋仰望明。虞廷歌宛轉，山下韻凄清。美善韶音在，陳姚間氣成。湘波從此逝，一詠一登臨。
對題：虞山。虞山起自東北隅，灕水左縈，黃澤浦繞於後。中有洞曰「韶音」，前有舜祠在焉，旁則南薰亭，盛夏清風滿座，荷氣襲人。葦聲漁唱，爽心娛目。石氣曠蕭散，飛薨帶煙樹。和風為誰來，一葉落琴處。北望湘波深，頹雲愁不渡。鈐印：朱軾、大司空
（八）桂林八景。古寺傳神異，蒼松驗咎休。干霄誰百尺，拔地紀千秋。圓寂僧何在，模糊字尚留。坐望機更好，舊事話同 。
對題：開元寺。桂林八景之青碧上方是也。隋唐時古松一株，蔭籟蟠結，極數畝。僧水月能詩畫，與齊己、貫休同有褚河南碑，字體遒勁，觀者幾如布毯坐臥。厥後，松為風拔，化龍飛去，僧亦圓寂，碑

字為風雨剝蝕，大半模糊，遊人撫時，感舊不勝今昔之慨。開元古招提，為訪詩僧至。茶瓜供清緣，山水結文字。古松聞化龍，無復覩蒼翠。鈐印：朱軾之印、可亭

題跋：
余日供識內廷將近卅年矣。旋因差使出都，遞及粵境，王事告急，未敢少休。未幾，返旆言歸，幸叨眷佑，無貽損越，停車西粵，稍獲息肩。適遇黃君尊古，朝夕過從，縱游累日，名山勝境，目不暇給。惟心之所愜者，難棄諸懷。爰倩尊古為之繪圖，列成八景，以紀一時遊覽之勝云爾。次日又識。鈐印：朱軾之印、可亭

鈐印：黃鼎（八鈐）、尊古（七鈐）
藏印：香山吳氏□□鑑藏書畫之印（八鈐）

來源：尹文楷（1870-1927）醫生舊藏，由其後人繼承並珍藏至今。尹氏早年於天津習醫，一八九一年畢業入職廣州博濟醫院，從事醫書編譯工作，筆耕甚勤，短短數年，即出版《兒科撮要》、《醫理略述》、《病理撮要》、《胎產撮要》、《病症名目》、《體質窮源》等醫學譯作多種。期間並與摯友孫中山在冼基合辦東西藥局。後移居香港，與岳父區鳳墀等人在港創辦《新小説叢》，是本地最早的文藝雜誌之一。一九二二年，與關景良等創辦養和醫院，也是香港中華醫學會的發起人之一。

上款：朱軾，字若瞻，號可亭。江西瑞州人。康熙三十三年（1694）進士，歷任刑部主事、浙江巡撫、吏部尚書。有惠政，居官廉潔。雍正時，充〈聖祖實錄〉總裁，官至太子太傅、文華殿大學士兼吏部尚書，並在懋勤殿設講壇，教授弘曆，被譽為「帝師元老」。雍正賜詩稱其「忠豈唯供職，清能不近名，眷言思共理，為國福蒼生」。編著有《易春秋詳解》、《歷代名臣傳》等。

註：黃鼎，字尊古，號曠亭、閒圃、獨往客、徜徉道人，晚號冷垢老人。江蘇常熟人，終生未仕。他初學同鄉畫家邱嶼雪，再受業於王原祁，兼師王翬，是婁東畫派的代表人物之一。黃鼎好友沈德潛將其與麓臺、石谷、漁山、南田並論，《虞山畫志》評其：「妙於皴法，兼北苑南宮之妙，是看盡九州山水而造絕詣者」。

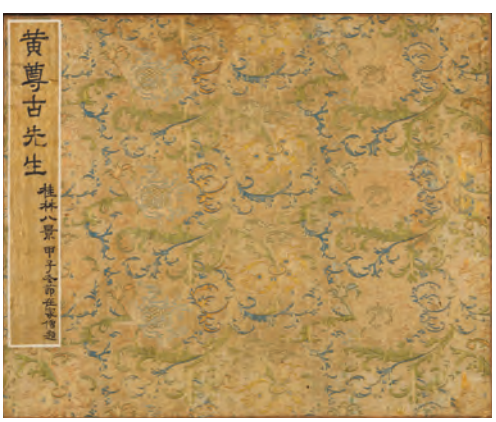
清初畫壇，受明末董其昌「南北宗論」影響，强調筆墨功底，致力摹古。黃鼎也不例外，字「尊古」，即見其對古法的癡迷。張庚《國朝畫徵錄》謂：「其臨摹古人，咄咄逼真，而於黃鶴山樵法為尤長」。黃鼎的交友圈為其觀臨古畫提供條件，他在康熙六十年（1721）所繪〈山水八開〉冊中自題：「大癡真跡世所罕有，予生平不能多見，昔游鄂渚，得見蕭氏家藏仿北苑法，於商丘宋氏觀寫巨然意兩幅」，「余在青門見范華原雪景兩幅，俱寫秦隆山水之意」。黃鼎還與康熙年間重臣索爾圖長子索芬交往達十年，飽覽其家藏，其中不乏郭熙、黃公望、王蒙、沈周之名畫。佳作寓目，功力漸增，黃鼎山水厚重渾穆、氣勢充沛之筆墨韻味，得益於此。

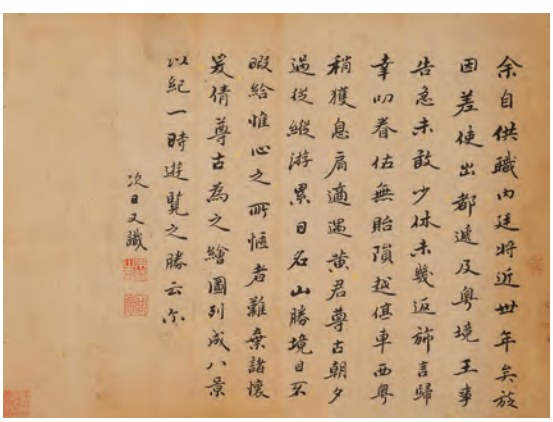
黃鼎師古，卻不爲古法所拘囿。他喜游歷，重寫生，一套作於康熙五十六年（1717）的山水八開冊（現藏於榮寶齋，原為十二開）中曾自題：「余性愛游覽山水，又好繪事，出游幾三十載，所經歷者，東登泰岱，北至渝海，既又觀龍門積石，上峨眉、下巫峽、汎洞庭，而之衡嶽。南浮彭蠡，過大庾，探索羅浮諸勝，雖極險峻，莫不登其巔、窮其奧，原其起伏開合之勢，徜徉嘯傲其間，然後知古人用心筆墨，經營位置，得其造化自然之理也」。後人謂「尊古看盡九州山水，下筆俱有生氣」，實為其創作經歷的寫照。

本冊〈桂林八景〉作於雍正癸卯（1723），時黃鼎六十四歲，筆墨已臻成熟，正是其游歷寫生的創作精品。冊計八開，以泥金箋紙，分寫「堯山冬雪」、「隱山六洞」、「桂嶺晴嵐」、「訾洲烟雨」、「棲霞真境」、「東渡春瀾」、「舜洞董風」及「青碧上方」，每幅並題自作五言詩。「桂林八景」詩最初乃元代廣西廉訪司僉事呂思誠所作，黃鼎結合實境，揉參已意，方寸山水，卻有千里神蘊，令人作可居可游之遐思。「訾洲烟雨」一開，所繪乃最具代表性的桂林象鼻山，及其對面訾家洲。此地林木茂密，洲上有莊苑、亭臺。遠景以淺絳暈出淡青山景，更增細雨濛濛，烟波渺渺之感。象山水月洞下，一漁人獨坐垂釣，乃點睛之筆，誠如呂思誠詩意：「分合灘頭見訾洲，訾洲烟雨水波秋.....蓑衣箬笠垂楊外，時有漁人橫釣舟」。

該冊寫贈「舊交」朱軾。朱軾為清朝名臣，歷經康、雍、乾三朝。雍正元年，朱軾奉命出都，至粵境而遇黃鼎，遂「朝夕過從，縱游累日」.....「爰倩尊古為之繪圖，列成八景，以紀一時遊覽之勝云爾」，此爲是冊〈桂林八景〉之由來。鄭州博物館藏一套黃鼎〈借園八境〉冊，作於同年四月，亦寫贈朱軾，可與本冊參照。〈借園八境〉同是泥金箋，蝴蝶裝，所繪乃朱軾在西粵的寄居之處，其題跋曰「其行署之後園備極景致，因額之曰借園。爰有黃君尊古者，萍蹤偶合，聚首月餘，每當夜雨，聯床述及曉素事，遂倩其填素為圖，列成八境，聊代西池一獻」。同年恰逢朱母八十大壽，朱軾又請蔣祝、萬經、李紱、梁詩正、甘汝來、謝石霖、孫嘉淦等名士題對頁，恭慶太夫人八秩。〈借園八境〉的創作時間，往來經過皆與本冊〈桂林八景〉相合，並同具「堯山冬雪」一開。猜想朱軾或請黃鼎作山水冊頁兩套，〈借園八境〉可悅母顏，〈桂林八景〉則藏於篋笥，自留賞玩。

一七二二年至一七二四年間，黃鼎還創作了鉅幅〈長江萬里圖〉上下兩卷（現藏天津博物館），描繪從江蘇焦山到湖北黃石；再由湖北黃州至四川的沿岸景色。高頭巨卷，在交通不發達的年代，黃鼎頻繁往來於長江沿岸，湖北、江西、四川等地，皆有其足跡，考察寫生，可謂竭力經營，煞費苦心。本冊〈桂林八景〉成於〈長江萬里圖〉的創作間隙，雖非累經數年的鴻篇巨製，但勝在精巧玲瓏，詩畫成趣。〈長江萬里圖〉這種恢弘長卷，其創作的過程定是充滿艱辛，而獨往客能抽身其中，以詩畫酬舊友，聊備閑時展玩，筆端自是性靈的流露。





冊頁封面及題跋
Album cover and colophon

895
DING YUNPENG (1547-1628)
Luohan Under the Pine Tree
Ink on paper, hanging scroll
Signed Ding Yunpeng, with two artist's seals and two collectors' seals
Dated yisi (1605)
131.5 x 52.5cm (51¾ x 20⅝in)

HK$150,000 - 250,000
US$19,000 - 32,000

丁雲鵬　松下羅漢　水墨紙本　立軸　一六〇五年作

款識：
乙巳（1605）夏日，佛子丁雲鵬敬寫。

鈐印：雲鵬之印、南羽氏
藏印：譚觀成印、孫煜峰鑑定記

註：譚觀成，名墑，廣東人。民國時滬上知名收藏家，與張大千、吳湖帆皆友善，其庋藏明清書畫現多散見各大博物館。孫煜峰（1901-1967），江蘇江陰人，民國時滬上房地產大亨，與弟邦瑞皆雅嗜書畫，收藏甚豐。

896
ATTRIBUTED TO CHEN HONGSHOU (1598-1652)
Goddess Magu Offering Her Blessing
Ink and colour on paper, hanging scroll
Signed as Hongshou, with two artist's seals and three collectors' seals
139 x 76cm (54¾ x 29⅞in)

HK$200,000 - 500,000
US$25,000 - 64,000

Provenance:
Previously in the collection Robert Rousset (1901-1981), label on the head wrap.

陳洪綬（款）　麻姑獻壽　設色紙本　立軸

款識：
洪綬畫。

鈐印：章侯、陳洪綬印
藏印：乾隆御覽之寶、筠清館印、葉氏風滿樓印

註：包首有「Collection of Robert Rousset (1901-1981)」（Robert Rousset 收藏）字樣。
Robert Rousset乃法國著名收藏家，一九一九年起，踏足印度、吳哥及北京，從此開啓了他經營亞洲藝術品的生涯。邦瀚斯巴黎於二〇二二年十月舉行「百年鑒藏：Rousset家族珍藏亞洲藝術拍賣」，以100% 白手套售出，成交金額計一億一千萬餘港元。

據藏印，此作經吳榮光、葉夢龍遞藏。
吳榮光（1773-1843），字殿垣、伯榮，號荷屋、可庵，別署拜經老人、石雲山人。廣東南海縣人。嘉慶四年（1799）己未科進士，選庶吉士，散館授編修。道光年間升湖廣巡撫兼湖廣總督。性好書籍，官京師二十年，聚至七八千卷，築「賜書樓」，又築「筠清館」蓄古，所藏書畫作品編成《辛丑銷夏記》，金石則有《筠清館金石文字》。康有為評其為：「吾粵吳荷屋中丞，帖學名家，其書為吾粵冠」。著《吾學錄初編》、《石雲山人文稿》、《綠伽楠館詩稿》等。
葉夢龍（1775-1832），字仲山，號雲谷。廣東南海人。官戶部郎中。承父業，收藏極豐。著《風滿樓書畫錄》、《風滿樓帖》。

895

896

897
ANONYMOUS (17TH CENTURY)
Portrait of a Prince
Ink and colour on silk, hanging scroll
185.5 x 109.5cm (73 x 43⅛in)

HK$500,000 - 1,000,000
US$64,000 - 130,000

清初　佚名　親王常服像　設色絹本　立軸

註：本幅肖像作品，設色絹本，尺幅宏大，描繪精微，用色嚴謹，細節一絲不苟，整體富麗堂皇，乃清代宗室肖像。畫中人約古稀年紀，神態雍容自若，儒雅慈祥而不失威嚴。他端坐於描金大漆寶座，身著絳色「卐」字暗花緞冬季常服，領緣、袖端鑲以貂毛。腰間配金黃色常服帶，墜以荷包、鞘刀、象牙牙籤筒等飾件。足可說明畫像主人出身不凡，宮廷生活奢靡，品級之高，擁有至上的權利。

清代等級制度森嚴，對於各級臣屬之服飾規格，記載詳備。大清《皇朝禮器圖式》就根據季節、紋樣、顏色，上至皇上、皇太子，下至貝子、額附及文武大臣之吉服、補服，朝珠、朝帶進行嚴格規定，並繪製圖樣。如「皇子吉服帶色用金黃，版飾惟宜，佩綵如帶色，親王、世子、郡王皆同」，「親王冬朝服藍及石青諸色隨所用，曾賜金黃者亦得用之。披領及裳俱表以紫貂，袖端薰貂。制同皇子冬朝服，世子、郡王皆同」。另，皇帝吉服為五爪金龍九條，皇子、親王、郡王為五爪蟒；貝勒、貝子、額附以下至文武三品則為四爪蟒。

皇子常服帶，清宮舊藏
Formal belt, Qing Court collection

冬行服冠，清宮舊藏
Travelling hat, Qing Court collection

本幅肖像，人物寶座通體髹黑漆，作描金纏枝花卉紋、行龍裝飾，置於紅底二龍戲珠纏枝蓮紋地毯上。座上覆以織綉錦墊，靠背，色金黃，通體綉五爪行蟒、正面蟒若干。人物腰帶金黃色，絲質面，帶上白玉方版，兩側下掛白玉環，環上係荷包，並扳指套，象牙牙籤筒，羚羊角鞘小刀，白色絲質帕兩條。據帶表和緞帶均為黃色，且帕下端直及五爪行蟒等細節，皆可推知主人公的皇子身份，且為親王以上爵位。本幅〈親王常服像〉為主人公賀壽而作，畫中海水江崖紋，並蝙蝠、祥雲、篆書「壽」字，寓意江山萬代、福壽無疆，亦切合其身份地位。

有關此肖像人物的具體身份，可參考二〇一三年釋於市場的一幅〈親王吉服像〉。對比兩件作品的人物面部特徵，可發現其右頰法令紋下都有一顆黑痣，且五官、鬍鬚皆相脗合，應爲同一人。有學者認爲二〇一三年的〈親王吉服像〉實為清初八大鐵帽子王之一的濟爾哈朗，此論點有待進一步考證。兩幅作品以淡墨綫條鉤勒面部輪廓，再用赭色逐層渲染，畫法細膩寫實，尚有明末清初「波臣派」特點，確實符合濟爾哈朗的生活年代。且比對北京故宮及美國華盛頓弗里爾博物館所藏清宮肖像，室內鋪以龍紋地毯者絕少，目前所見，惟有藏於故宮的〈康熙便服寫字像軸〉，此亦可作旁證。

897

898
WEN NING (1764-1823)
The Qianlong Emperor's Ode to Visiting Imperial Academy
Ink on hand-painted dragon pattern waxed pink paper, album of twenty-four leaves
Inscribed and signed Wen Ning, with one collector's seal
Dated the ninth year (1804) of the Jiaqing reign
Wood cover carved with a title, presented by Wen Ning
16.5 x 20.5cm (6½ x 8⅛in) each (24)

HK$500,000 - 800,000
US$64,000 - 100,000

Provenance:
Private Hong Kong collection. By repute, acquired directly from Wen Ning's descendant.

文寧　聖駕臨幸翰林院恭賦　水墨手繪描金二龍戲珠紋粉蠟箋冊頁二十四開　一八〇四年作

匣刻：聖駕臨幸翰林院賦冊，臣文寧恭進。

款識：
聖駕臨幸翰林院恭賦謹序：
嘉慶九年（1804），歲在甲子仲春之月，皇帝式遵成憲乘輿臨幸翰林院，以崇儒術、覃文治，實詞臣之榮遇，曠千載而一覩也。敬溯乾隆九年（1744）重葺翰林院落成之時，高宗純皇帝玉輅親臨，奎章炳耀，湛恩汪濊，昌文明而廣教化者，蓋六十年於茲矣。惟聖作則，惟帝祗承，繼志述事，同符合軌。是豈徒侈石渠之宏議，揚鳳池之盛藻，樂遊豫陳清讌云爾哉。將以迪前光流愷澤，因文章以見性，道俾區宇之內，含生之倫，莫不同文而共規者，胥於是乎。在臣雖不獲躬親執事，而幸逢大典之舉，想望鴻制不勝鳧藻，謹效敷陳之義，拜手稽首，爰獻賦曰：
（詳文不錄）
吏部左侍郎浙江學政臣文寧恭進。

藏印：□子珍藏書畫之印

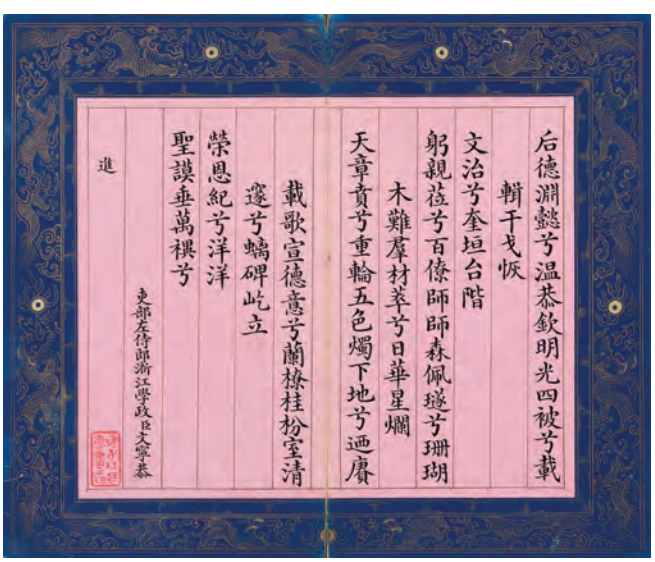
來源：
香港私人珍藏。據信乃直接購自文寧後人。

註：文寧，又名文甯、文幹，字蔚艾、蔚其，號遠皋，滿洲正紅旗人。乾隆四十九年（1784）進士，改庶吉士。乾隆五十二年（1787），授翰林院編修，旋升翰林院侍講、司經局洗馬。嘉慶年間，任翰林院侍讀學士、詹事府詹事、內閣學士兼禮部侍郎。歷升經筵講官、鑲黃旗蒙古副都統、實錄館副總裁並上書房行走、吏部侍郎、總理光祿寺事務、僕寺少卿、大理寺少卿等。文寧亦歷充乾隆壬子科山西正主考，癸丑科會試同考，甲寅科貴州正主考，乙卯科會試同考官，嘉慶己未科會試副總裁，辛酉科浙江正主考，辛未科會試副總裁。誥授光祿大夫。

清朝翰林院承襲明制，設掌院學士二人，其下侍讀學士、侍講學士、侍讀、修撰、編修、典簿、檢討、待詔、庶吉士等。翰林院地位清顯，但並不參與機密大事，主要職務是修史編書、掌文詞翰墨、充當皇子師傅、科舉考官等。雖然翰林院無實際權力，卻被視為儲才之所，重臣宰輔大都從翰林院出身。

乾、嘉兩朝，帝王優禮詞臣，分別於兩朝甲子之歲，即乾隆九年（1744），和嘉慶九年（1804）臨幸翰林院，賜宴賦詩，頒賞文綺。據《嘉慶起居注》：「（二月）初三日癸亥，上幸翰林院，謁先師孔子。禮畢，御書『天祿儲才』、『清華勵品』二額，命鉤刻分懸，以其原本分賜掌院學士、協辦大學士、戶部尚書朱珪，戶部左侍郎英和。賜王大學士以下翰詹諸臣併科道部寺之由翰林出身者筵宴，掌院學士、戶部左侍郎英和進爵。宴畢，賜味餘書室詩集及唐臣杜甫詩集、宮綢、芽茶、錦箋、端硯有差。御製七言律二章以示群臣，又首倡柏梁體一章，命諸臣依次恭聯。畢，駕回宮」。清代筆記《蕉廊脞錄》亦載：「其時，除現任翰詹及曾任編檢諸臣凡一百七十餘人外，儀親王、成親王、慶郡王、定親王特命與宴，兵部尚書長麟、曾任掌院學士太常寺卿趙秉沖、主事南書房行走黃鉞，俱一體與宴。」

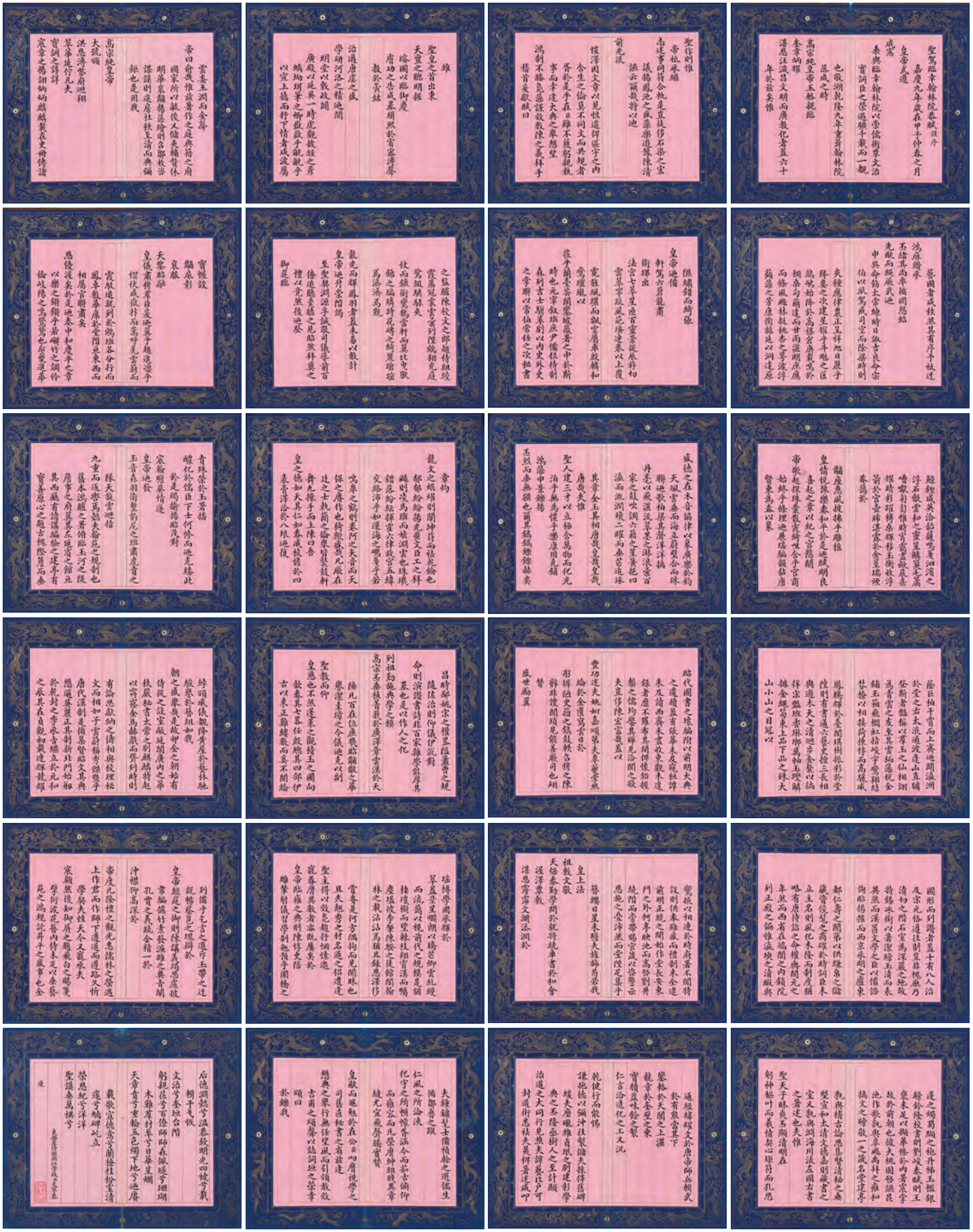
本冊即文寧題詠嘉慶臨幸翰林院賦，內頁首開明黃箋描銀五爪云龍紋，其餘則以粉臘箋畫金直行欄，周圍瓷青描金龍紋箋，水墨小楷書成，共計二十四開，裝潢十分精美。文寧在嘉慶一朝甚受重用，台北故宮博物院另藏一套《訓著闡抨》，乃文寧以隸體書寫清仁宗御製詩三首〈綠玉鞭〉、〈詠玉鞭〉、〈玉鞭〉，並嘉慶帝所用兩件玉扳指同儲漆盒，可見君臣之情。



冊頁最後一開
Signature leaf

冊頁紫檀蓋板及手繪龍紋扉頁
Album Cover and preface

898



899

三十六開選八開
Eight leaves out of thirty-six

899
JI HUANG (1711-1794)
Poem in Regular Script
Ink on paper, album of thirty-six leaves
Inscribed and signed chen Ji Huang, with two artist's seals
Dated the eleventh year (1746) of the Qianlong reign
9.5 x 18cm (3¾ x 7⅛in) each (36)

HKD100,000 - 200,000
US$25,000 - 38,000

嵇璜　瀛臺賜宴聯句詩　水墨紙本　冊頁三十六開　一七四六年作

款識：
瀛臺賜宴聯句詩有序：
稽古虞廷卿雲，有什亦越。周廟湛露升歌，股肱之義。斯明上下之情，攸暢胥任。亮采惠疇之寄，應同先憂後樂之心。故以式宴陳詩，必有取爾颺言，拜手豈徒然哉。歲在攝提，月維夷則，披雄風於閶闔，揚皜日於蓬萊。慶協西成，感圓穹之厚賜，筵開西苑。仰聖祖之徽猷，蘭沼澄而鏡影開，楓林疎而黛光罨。蘆藏迴雁，無煩寄塞上之書；藻樂游魚，更致想渭濱之釣。召儒雅而布席，匪為賞花；對景物以開樽，多因登穀。桂馥涵元，殿甫度中秋之晨；菊芳侍月，軒預借重陽之會。園臨豐澤，麟鳳紛來；院賞淑清，魚龍曼衍。於是庖人設宜涼之饌，常侍頒授衣之緋，藻思構而艷吐；筆花繪景，呈而香霏墨雨。三爵無限，尚餘恭儉之義；一日追歡，敢忘惕乾之警。千言成序，自愧無文。七字導吟，共成全首。
（詳詩不錄）
乾隆十一年（1746）八月，賜諸臣宴事，臣嵇璜敬書。

鈐印：臣、璜

註：嵇璜，字尚佐、黻庭，號拙修。江蘇無錫人。清朝水利專家，浙江總督嵇曾筠之子。雍正八年（1730）進士，授翰林院編修。曾隨父習河工，幫辦河務。乾隆二十二年（1757），授江南河道副總督，後出任河東河道總督，治黃河、裁壩夫，植堤柳，除墊崖貼坡諸弊。乾隆三十九年（1774）任《四庫全書》總裁，累官至翰林院掌院學士、文淵閣大學士、國史館正總裁。晚年加太子太保，為上書房總師傅，謚「文恭」。著《治河年譜》、《錫慶堂詩集》。嵇璜多次隨從乾隆帝南巡，乾隆帝常有詩歌贈答唱和。八十壽辰時，乾隆帝特製詩聯相贈。他與劉墉等奉敕撰《續通典》《清朝通典》《續通志》《清朝通志》。嵇璜精於書法，曾參與三希堂法帖的編纂，清袁牧《小倉山房集》稱他「精小楷，能於胡麻上作書。」

乾隆十一年（1746），農曆八月廿八日，皇帝特召宗室廷臣，「分日賜宴瀛臺，賦詩聯句，賞花釣魚」。是次參與王族及公卿達一百五十餘人，包括大學士果毅公訥親、大學士張廷玉、大學士福敏、大學士查郎阿、大學士陳世倌、大學士史貽直、協辦大學士劉於義、戶部尚書海望、戶部尚書梁詩正、禮部尚書來保、兵部尚書彭維新、刑部尚書阿克敦、刑部尚書汪由敦、工部尚書信勇公哈達哈、內閣學士張若靄等。群臣聯句詩及序，由嵇璜楷書謄寫，即為是冊。乾隆帝還命宮廷畫師張鎬繪製〈瀛臺賜宴圖〉，由勤政殿南方石堤起，至翔鸞閣，閣南有抱廈之殿宇為涵元殿，再向南為香辰殿，最南臨太液池者為迎薰亭，極爲壯觀。此圖為《石渠寶笈》所載，現藏遼寧省博物館。

900
EMPEROR QIANLONG (1711-1799)
Poem in Running Script
Ink on silk, hanging scroll
Signed yubi, with two artist's seals
Dated yiyou (1765)
152 x 66cm (59⅞ x 26in)

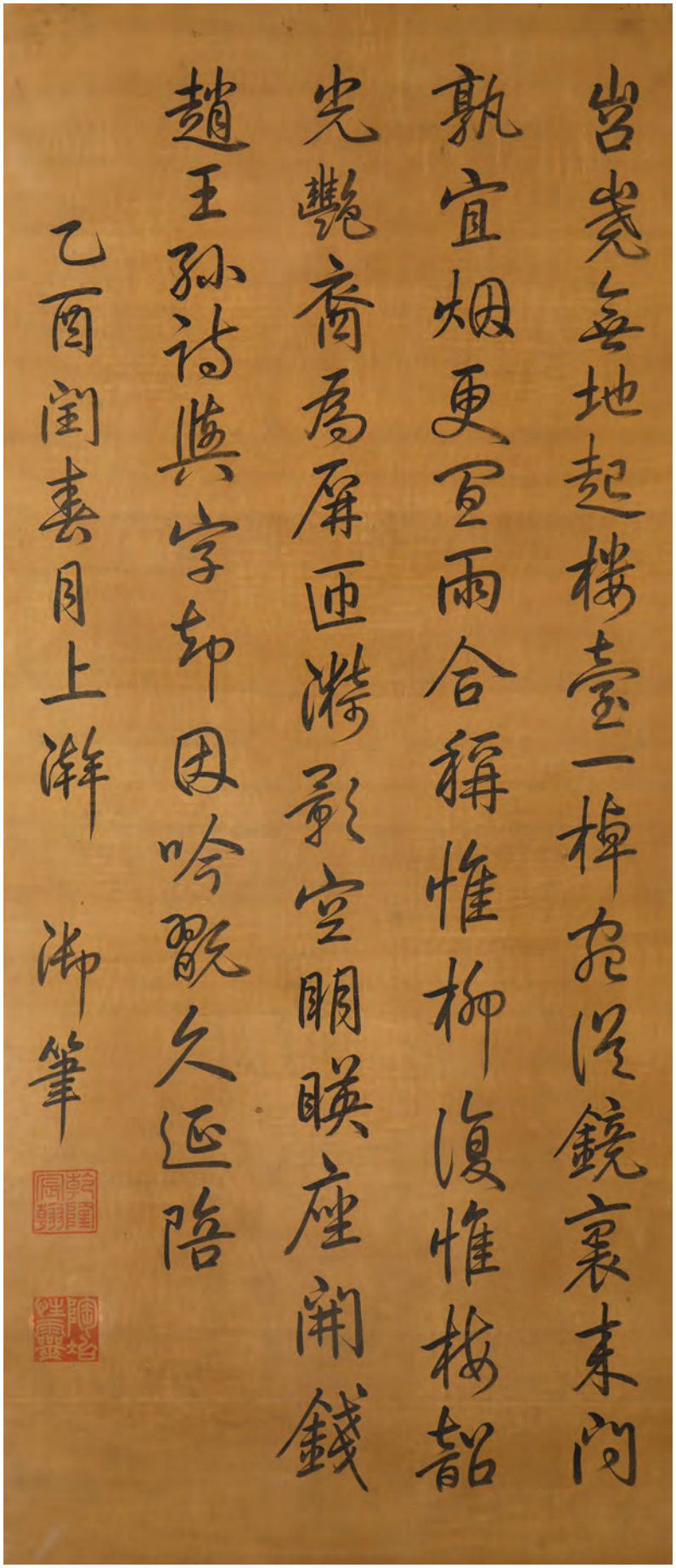
HK$300,000 - 500,000
US$38,000 - 64,000

乾隆帝　御筆行書七律詩　水墨絹本　立軸　一七六五年作

款識：
岩嶢無地起樓臺，一棹宛從鏡裏來。問孰宜烟更宜雨，合稱惟柳復惟梅。韶光艷裔為屏匝，漪影空明暎座開。錢趙王孫詩與字，卻因吟翫久延陪。乙酉（1765）閏春月上澣，御筆。

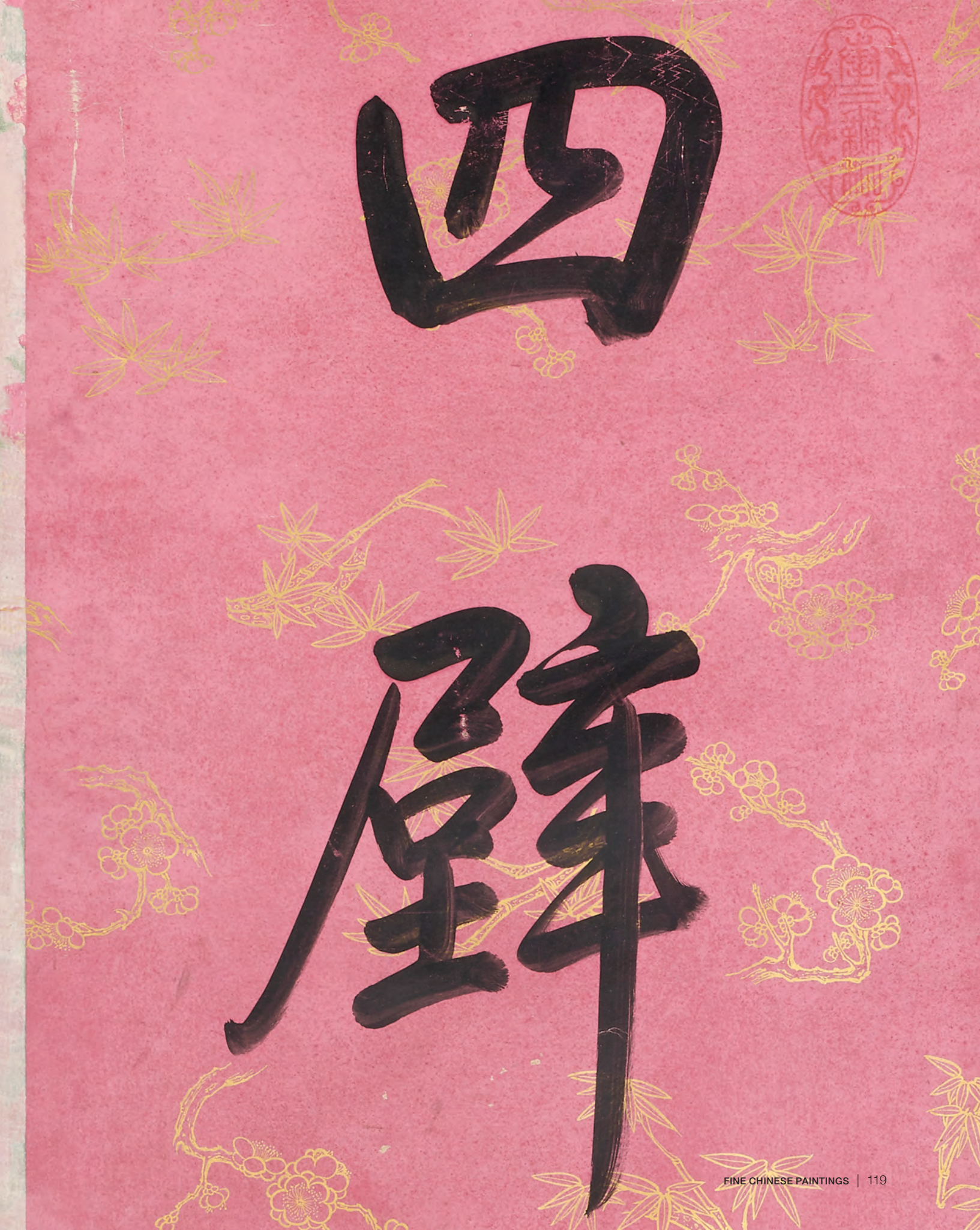
鈐印：乾隆宸翰、陶冶性靈

註：本作乃清高宗御制詩〈題烟雨樓〉，載於《欽定四庫全書》，〈欽定南巡盛典卷十三〉之卷十三。



900

一
庭


四
屏

The Qianlong Emperor's Seven-Character Calligraphy Couplet of His Poem *Studio of Purified Mind*

The calligraphy couplet is a distinct subgenre of the Qianlong Emperor (r. 1735-1796)'s calligraphic works. The Palace Museum in Beijing houses nearly a thousand five hundred pieces of calligraphy couplets written by the Qianlong Emperor, encompassing thirteen different forms ranging from four to seventeen characters per line. Among them, the seven-character couplets have the largest quantity, accounting for over sixty percent of all the different types. The four to seven-character couplets were mostly displayed in the interior central bay (*neiyan mingjian* 內簷明間) and the warm partitions (*nuange* 暖閣) of the palace hall. Typically, the calligraphy couplets would be mounted as affixed hangings (*tieluo* 貼落) and attached to the wall. Thus, pasting marks can often be found on the back of the mounting. Calligraphy couplets with nine-character and above were more commonly seen in the exterior central bay (*waiyan mingjian* 外簷明間) of a hall, and the interior columns (*jinzhu* 金柱) and eave columns (*yanzhu* 簷柱) of the portico (*baosha* 抱廈). In this case, the calligraphic inscriptions would be engraved on wooden plaques and suspended for display, with the manuscript version of the couplet preserved unmounted.

The present seven-character couplet, written in running script by the Qianlong Emperor, is mounted as a pair of affixed hangings. The first line reads *Si bi tu shu jian jin gu* 四壁圖書鑑今古 (The scrolls and books on the four walls reflect the past and present), and the second line reads *Yi ting hua mu yan nong sang* 一庭花木驗農桑 (The flowers and trees in the courtyard attest to the prosperity of agriculture and sericulture). The first line of the couplet has an oval leading seal (*yinshou zhang* 引首章) decorated with dragons, with a four-character inscription in relief reading *Feng sanwusi* 奉三無私 (Bestowing the three impartialities), while the second line is stamped with a pair of four-character square seals, one in intaglio reading *Suo bao wei xian* 所寶惟賢 (Treasures only the virtuous) and the other in relief reading *Qianlong yubi* 乾隆御筆 (By the imperial brush of Qianlong). The couplet is written on pink imperial powdered and waxed paper (*kulajian* 庫蠟箋) painted in gold with the two purities (*shuangqing* 雙清), namely, the plum blossom and bamboo. The edge of the mounting bears traces of pasting and imprints of a commonly used wallpaper in the Qing palace.

Despite lacking the year of execution, the current couplet's calligraphic style aligns with that of the Qianlong Emperor's middle to late years. It predominantly features the 'Zhao style' (Zhao Mengfu, 1254-1322) calligraphy that follows the tradition of the 'Two Wangs style' (Wang Xizhi, 303-361; Wang Xianzhi, 344-386), and incorporates elements of the 'Yan style' (Yan Zhenqing, 709-785). This was the primary calligraphic style employed by the Qianlong Emperor for this type of couplet. The Qianlong Emperor's calligraphic style was perfected through various factors, including the impact of the styles favored by the imperial court, the guidance of his tutors, the emperor's personal preferences, and the intellectual exchanges within the literary circle.

The Qianlong Emperor's deep admiration for Zhao Mengfu is reflected in his collection of the artist's works in *Shiqu Baoji* 石渠寶笈 (The Precious Collection of the Stone Canal Pavilion), as well as his own copies of the master's works. Since the reign of the Yongzheng Emperor (r. 1722-1735) in the mid-Qing period, the literati circle had been re-examining the calligraphy of Dong Qichang (1555-1636). Civil officials in the Qianlong emperor's entourage such as Zhang Zhao (1691-1745), Liang Shizheng (1697-1763) and Dong Bangda (1696-1769) sought to break through the barrier of Dong Qichang's impact and explore new territories of calligraphic development on both the theoretical and practical levels. To differentiate from Dong Qichang's style, they promoted the calligraphy of the masters of

the School of Epistles (*tiexue* 帖學) from the Jin (266-420) and Tang dynasty (618-907) onwards. These practices of the scholar-officials converged with the Qianlong Emperor's conception of calligraphy, as he also followed the orthodox approach of the School of Epistles and made the calligraphy of Zhao Mengfu the foundation of his style. Subsequently, the prevailing calligraphic style in the Qianlong Emperor's court shifted from the sparsely arrayed and consolidated structured 'Dong style' to the vigorous and vivacious 'Zhao style,' which was widely practiced by the emperor, officials, and literati during the mid-Qing period.

The present couplet was initially mounted as a pair of affixed hangings for display in the interior of the Qing palace. Where specifically was the couplet placed? According to *Qinding Rixia Jiuwen Kao* 欽定日下舊聞考 (Imperially Commissioned Study of Ancient Accounts Heard in the Precincts of the Throne), an official historical gazetteer of Beijing compiled in the Qianlong court: "……the forty-first year of the Qianlong reign (1776): Cuishang Lou (Building for Enjoying Lush Scenery) is connected via a six-column long veranda to the west with Yunguang Lou (Building of Cloud Radiance), where the plaque reads Yanghe Jingshe (Supreme Chamber for Cultivating Harmony). The couplet in the south chamber on the ground floor of the building reads '*Si bi tu shu jian jin gu* (The scrolls and books on the four walls reflect the past and present); *yi ting hua mu yan nong sang* (The flowers and trees in the courtyard attest to the prosperity of agriculture and sericulture).' 乾隆四十一年，萃賞樓西連樓六楹為雲光樓，樓內額曰：養和精舍。樓下南室聯曰：四壁圖書鑑今古，一庭花木驗農桑。"[1] This record specifies the location where the current couplet was originally showcased.

Completed in the thirty-seventh year of the Qianlong reign (1772), the Building of Cloud Radiance is situated in the southwest corner of the fourth courtyard in the garden of Ningshou Gong 寧壽宮 (Palace of Tranquil Longevity) and adjacent to the Building for Enjoying Lush Scenery to its east. The Building of Cloud Radiance is a two-story corner building (*zhuanjiao lou* 轉角樓) with an 'L' shape plan. Based on the commission records from the Qianlong reign in *Zhiyi Didang Ruyi Guan* 旨意底檔·如意館 ("Studio of Fulfilled Wishes" in Original Archives of Decrees): "(on the twenty-eighth day of the second month in the forty-first year [of the Qianlong reign])… a signed order (*yatie*) was received from the Vice Director (*yuanwailang*) Liuge, reading 'On the sixteenth day of the second month, the Supervisory Eunuch (*shouling taijian*) Lü Jinzhong came to announce an imperial decree, which was handed down by the Eunuch Hu Shijie: According to the imperial order, Wang Youxue, together with his colleagues, should compose a perspective painting (*xianfa hua*) for the west wall of the central bay of the corner building in the Palace of Tranquil Longevity. Once complete, it should be presented to the Imperial Workshop (Zaobanchu) to be mounted as an affixed hanging. By imperial decree.' （四十一年二月二十八日）接得員外郎六格押帖，內開二月十六日首領呂進忠來説，太監胡世傑傳旨：寧壽宮轉角樓明間西墻，著王幼學等畫線法畫一幅，得時交造辦處貼落。欽此。"[2] Since the above two records on the corner building (Building of the Cloud Radiance) were both documented in the forty-first year of the Qianlong reign, it can be inferred that the building was probably undergoing an interior renovation in that year, and it was during this renovation that the current couplet and the perspective painting of a continuous scene by Wang Youxue were commissioned, executed, and pasted on the wall. At the time, the Qianlong Emperor was sixty-six years old, which corresponds to the assessment of the execution time of the current couplet mentioned earlier.

The three seals on the current couplet have all been documented in the Qianlong Emperor's *Baosou* 寶藪 (Treasury of Imperial Seals). The leading seal, inscribed

with “Bestowing the three impartialities,” is made of ‘jelly’ soapstone (*dongshi* 凍石). The other two seals, inscribed with “Treasures only the virtuous” and “By the imperial brush of Qianlong” respectively, are made of Shoushan soapstone 壽山石 and are kept in the same case as a pair of signature seals. As recorded in the Qianlong Emperor’s *Treasury of Imperial Seals*, there are multiple versions of seals bearing these three inscriptions, which appeared frequently in calligraphies and paintings by the Qianlong Emperor. The phrase “Bestowing the three impartialities” comes from the chapter “Kongzi Xian Ju” 孔子閒居 (Confucius Dwelt in Leisure) in *Li Ji* 禮記 (The Book of Rites): “[The Three Kings] bestowed the Three Impartialities to make their contribution to all under heaven. 奉三無私，以勞天下。” Confucius further explained that “Heaven covers without partiality, Earth carries without partiality, and sun and moon shine without partiality. Bestowing these three to make a contribution to all under heaven, this is called the Three Impartialities. 天無私覆，地無私載，日月無私照。奉斯三者以勞天下，此之謂三無私。”[3] The Qianlong Emperor had the phrase inscribed on the seal to motivate himself to work for the public good rather than abusing power and seeking personal gain.

The inscription “Treasures only the virtuous” is derived from the chapter “Lü Ao” 旅獒 (Hounds of the Western Tribe of Lü) in *Shang Shu* 尚書 (The Book of Documents): “If [the ruler] does not pursue treasures from other cultures, then people from those cultures would come submit to his rule. If [the ruler] only treasures the virtuous, then people in his nation could enjoy their life peacefully. 不寶遠物，則遠人格；所寶惟賢，則邇人安。” This statement emphasizes the significance of employing worthy and capable individuals. The Qianlong Emperor deeply understood this and considered the selection of individuals with talent and integrity as the foundation of a stable and prosperous nation. He once wrote: “Throughout history, wise sovereigns have dedicated their minds and efforts to seeking out talented individuals. Once talents are acquired, the governance of the country will be at ease. However, the process of searching for talent can be exhausting, especially when the way of approaching is not favored, the recruitment does not yield practical results, or unsuitable and incompetent people are employed. Notwithstanding, the masses cannot be left ungoverned for even a single day. 自古賢王勞於求賢，逸於得人，然得人始逸而求賢則勞，毋論求之不以道，得之不以實，所得非其人，所求非其賢，而天下之萬民，不可以一日而不養。”

The affixed hanging, which was particularly in vogue in the interior decoration of the Qing palace, is a special type of mounting for Chinese calligraphy and painting. Unlike traditional mountings such as the hanging scroll, handscroll, album leaf and fan, the affixed hanging is more akin to works that are mounted for framing; it is bordered on all four sides with damask or silk, but without rods or a frame. The backing paper of the affixed hanging is usually left with adhesive marks, with some having yellow strips indicating the display location. The affixed hanging can be used for both paintings and calligraphy works, such as couplets, horizontal banners (*hengpi* 橫批), vertical strips (*zitiao* 字條) and samll square pieces (*doufang* 斗方).

The term *tieluo* (affixed hanging) first appeared in the volumes of the Qianlong reign in *Qinggong Neiwufu Zaobanchu Dang’an Zonghui* 清宮內務府造辦處檔案總匯 (Comprehensive Archives of the Workshops of the Imperial Household Department in the Qing Palace). For example, in the volume *Qianlong Liunian Ge Zuo Chengzuo Huoji Qingdang Zaobanchu Huojiku* (henceforth *Huoji Dang*) 乾隆六年各作成做活計清檔造辦處活計庫（以下簡稱「活計檔」） (The Sixth Year of the Qianlong Reign [1741], Commission Inventories of the Various Workshops—the Storehouse of the Imperial

Household Department), it states: "On the twenty-ninth day of the tenth month this year, Eunuch Hu Shijie presented a large landscape painting for a paneled screen in Guxiang Zhai (Studio of Age-old Fragrance): 'According to the imperial order, it should be mounted as a *tieluo*. By imperial decree.' 於本年十月二十九日，太監胡世傑交古香齋圍屏上山水大畫一張，傳旨著貼落安裝。欽此。" In *Qianlong Shiba Nian Huoji Dang* 乾隆十八年活計檔 (The Eighteenth Year of the Qianlong Reign [1753], Commission Inventories), it records: "On the twentieth day, Eunuch Dong Wujing came announce an imperial decree and the Supervisory Eunuch Guiyuan presented a horizontal banner and a painting on rice paper, both executed by the emperor: 'According to the imperial order, both works should be mounted as *tieluo* with one-*cun* [approximately 1 5/16in (3.33cm)][4] wide blue damask borders. By imperial decree.' 二十日太監董五經來説，首領桂元交御筆宣紙横披一張，御筆宣紙畫一張，傳旨俱著鑲一寸藍綾邊貼落。欽此。" In *Qianlong Ershiwu Nian Huoji Dang* 乾隆二十五年活計檔 (The Twenty-fifth Year of the Qianlong Reign [1760], Commission Inventories), it records that "On the fifth day, Eunuch Lü Jinzhong arrived to announce a decree and the Supervisory Eunuch Guiyuan presented a vertical calligraphy inscription on golden yellow silk and a calligraphy couplet on green silk, both executed by the emperor (for Jifeng Xuan [Pavilion of Phoenix Summoning] in Changchun Yuan [Garden of Exhilarating Spring]): 'According to the imperial order, both works should be mounted with one-*cun* and five-*fen* (approximately 2in [5cm]) wide blue damask borders for pasting. By imperial decree.' (Shuming'a completed the *tieluo* [pasting] of the vertical inscription and the couplet on the seventh day of the month.) 初五日太監呂進忠來説，首領桂元交御筆金黃絹字條一張、綠絹字對一副（暢春園集鳳軒），傳旨著俱鑲一寸五分寬藍綾邊在外托貼。欽此。（於本月初七日舒明阿將字條對貼落訖）" According to historical documents, affixed hangings were typically mounted with 1 3/16-2in (3-5cm) wide damask or silk borders. Nonetheless, when a hanging is taken down from the wall, the borders are often separated from the work. If the work needs to be displayed on the wall again, it will be remounted by the Mounting Workshop (Biao Zuo 裱作) of the Imperial Household Department.

The current couplet is written on pink imperial powdered and waxed paper adorned with gold-painted patterns of the two purities—the plum blossom and bamboo. The use of powdered and waxed paper can be traced back to the Tang Dynasty. To produce this type of paper, the rice paper is powdered, dyed, coated, and painted gold. Mi Fu (1051-1107) recorded in *Baozhang Dai Fang Lu* 寶章待訪錄 (Records on the Search of Precious Scrolls) the calligraphy piece *Kumu Fu* 枯木賦 (Prose Poem of the Withered Wood) written by Chu Suiliang (597-658), a Secretariat Director (Zhongshu Ling 中書令) from the Tang dynasty: "The calligraphy rubbing to the right is printed on a Tang dynasty powdered and waxed paper. It is in the collection of the Gentleman for Discussion (Chengyilang) Wei Lun from Hefei, who believed that it was a genuine calligraphic work by the master in brush. I borrowed the rubbing for viewing at Ganlu Si (Temple of Sweet Dew) when I visited Runzhou (the present-day Zhenjiang, Jiangsu Province) during my sojourn in Hangzhou as an official. 右唐粉蠟紙拓書也，在承議郎合肥魏倫處，收以為真跡，魏氏刻石。某官杭，過潤，借觀於甘露寺。"

In the Ming and Qing dynasties, the technique of making waxed paper became increasingly sophisticated. The production of waxed paper with different patterns and colors, as well as the reproduction of renowned papers from earlier times, flourished in the Qing palace. Especially during the Qianlong period, the waxed paper produced was of the highest quality. The paper used for the Qianlong Emperor's calligraphy works and paintings

included: powdered and waxed paper, gold-sprinkled paper (*sajin zhi* 灑金紙), mixed-fiber paper (*luowen zhi* 羅紋紙), rice paper (*xuan zhi* 宣紙), sutra paper (*zangjing zhi* 藏經紙), slanted-pattern paper (*celi zhi* 側理紙), archaic paper with Mingren Dian mark (*fang Mingren Dian zhi* 仿明仁殿紙), beige paper painted with plum blossoms on a cracked-ice ground (*meihua yuban jian* 梅花玉版箋), archaic paper with Chengxin Tang mark (*Chengxin Tang zhi* 澄心堂紙), and more. The suppliers of paper used in the Qing court were diverse. However, the majority of the paper was commissioned to be manufactured by the Official Weaving Factory (Zhizao 織造) in Hangzhou, Suzhou and Jiangning (the present-day Nanjing) based on the design provided by the court.

The Korean paper (*Gaoli zhi* 高麗紙) was mostly used as the backing material for the affixed hanging. As recorded in *Qianlong Shisan Nian Huoji Dang* 乾隆十三年活計檔 (The Thirteenth Year of the Qianlong Reign [1748], Commission Inventories): "According to the imperial order, Yu Sheng (1692-1767)'s painting on rice paper, Cao Kuiyin's painting and Ji Huang (1711-1794)'s calligraphy should be mounted with one-*cun* and five-*fen* (approximately 2in [5cm]) wide blue damask borders, while the rest should be backed with a layer of Korean paper and mounted as affixed hangings. By imperial decree.' 傳旨余省的宣紙畫、曹夔音的畫、嵇璜的字著鑲一寸五分藍綾邊，其餘俱托高麗紙一層貼落。欽此。" Similarly, the present couplet is also backed with the Korean paper, which is mainly made of the fiber from paper mulberry bark with high tensile strength and resistance to folding, as well as minimal shrinkage in wet and dry conditions. In the early Qing period, the Korean paper was chiefly imported until paper with similar performance was produced domestically, known as "Qianlong Korean paper (*Qianlong Gaoli zhi* 乾隆高麗紙)." As the most well-liked material for mounting backings, the Korean paper had various grades to match different levels of works for mounting.

The backing paper of the present couplet is imprinted with silver geometric and brownish-green floral patterns, which are reminiscent of wallpapers used in the Qing palace. As recorded in the archives of the restoration project initiated by the Palace Museum, the interior surfaces of Yangxin Dian 養心殿 (Hall of Mental Cultivation) premises include: fabrics with flowers painted in Western styles used in Changchun Shuwu 長春書屋 (Studio of Eternal Spring) in the west warm partition; monochrome papers, like the black background paper and lining paper for the windows carved with plum branches on the first story of the chapel (*fotang* 佛堂), the blue floor paper on the second story of the chapel and the *nanmu*-color wallpaper in the west side hall (*xi peidian* 西配殿); patterned papers, for example, the wallpaper with silver patterns in the east warm partition and the floral paper decorating the enclosing sides of the heated platforms (*kang wei* 炕圍) in the west surrounding lodgings (*xi weifang* 西圍房); double-layer patterned papers, such as the wallpaper in the west surrounding lodgings and Tishun Tang 體順堂 (Hall of Consolation), both featuring a ground of silver swastika pattern, on top of which were ornamental elements like exotic flowers with scrolls and dragon roundels painted in brownish green. The shimmering silver color on the wallpaper was achieved by adding mother-of-pearl powder to the pigment. The patterns on the wallpaper fragments found on the back of the current couplet match those with brownish-green exotic flowers, and textual records of the wallpaper used in the Supreme Chamber for Cultivating Harmony further confirm the finding.

The text on the present couplet comes from the heptasyllabic eight-line verse *Chenghuai Tang* 澄懷堂 (Studio of Purified Mind) composed by the Qianlong Emperor in the seventh year of his reign (1742). The location of the studio is recorded in *Qing Shi* 清史 (History of Qing) compiled by Guojia Qing Shi Bianzuan Weiyuanhui 國家清史編纂委員會 (National Qing Dynasty History Compilation Committee): "Dunxu

Dian (Chamber of Companionship) is located within Fengze Yuan (Garden of Abundant Beneficence) in Xi Yuan (Westpark). To the east of the Chamber of Companionship is Juxiang Shuwu (Studio of Chrysanthemum Fragrance), while to its rear is the Studio of Purified Mind, the plaque of which was inscribed by Emperor Shengzu of Qing (Kangxi Emperor, r. 1661-1722). 西苑惇敘殿，建築物名，位於豐澤園門內。惇敘殿東為菊香書屋，殿後為澄懷堂。澄懷堂匾額為清聖祖親書。" In the twenty-fourth year of the Qianlong reign (1759), the emperor composed a pentasyllabic eight-line verse for the Studio of Purified Mind (The first four lines): "Ever since the studio's construction in the Garden of Abundant Beneficence, over seventy years have passed. The spirit of spring lingers in the sublime site, where the precious plaque inscribed by the sage hangs high. (The plaque of the studio was written by my imperial grandfather.) 書堂構豐澤，七十有餘年。佳境春光駐，聖人寶額懸（堂額皇祖御筆也）。" This reveals the authorship of the plaque and the construction time of the studio prior to the twenty-eighth year of the Kangxi reign (1689). The Qianlong Emperor held his grandfather in the highest regard and followed his example, inheriting and further developing the political and cultural ideologies of the Kangxi Emperor.

Regarding the interpretation of the current couplet, the original poem provides more context: "The fine grass and feathery Cyperus fill the studio with lush greenness. The cool breeze and rain among lotuses and sophora trees bring a sense of freshness. Gulls gather at the clear waters, while swallows glide through tranquil curtains. The scrolls and books on the four walls reflect the past and present. The flowers and trees in the courtyard attest to the prosperity of agriculture and sericulture. The gilt-bronze beast censor purifies the mind with seal script-shaped incense. Here, we rigorously deliberate challenging civilian affairs. 細草輕莎綠滿堂，荷風槐雨釀新涼。池塘澂澈鷗朋集，簾幙蕭閒燕子翔。四壁圖書鑑今古，一庭花木驗農桑。金猊篆裊澄懷永，民事艱難子細商。" The *History of Qing* compiled by the National Qing Dynasty History Compilation Committee contains a relevant account on the Studio of Purified Mind: "In the early years of the Kangxi reign, this was the venue where scholar-officials delivered lectures on classics to the emperor. The studio's four walls were adorned with scrolls and books, and its courtyard was graced with flowers and trees. 康熙初年，詞臣曾在此進講。堂之四壁皆為圖書，庭院中種有花木。" The fifth line of the pentasyllabic regulated poem written by the Qianlong Emperor in 1759 for the studio also alludes to the lectures: "Treasures on the seats (a metaphor for talented individuals) regularly provide guidance. (In the early years of the Kangxi reign, Confucian officials delivered lectures in this studio.) 席珍常接引（康熙初年儒臣率於此進講）。" Therefore, the first line of the current couplet, "The scrolls and books on the four walls reflect the past and present," refers to the scholar-officials' presentation on classics to the emperor. This demonstrates the Qianlong Emperor's respect to the Confucian education, the inheritance of knowledge and the notion of governing the state with culture and virtue (*yi wen zhiguo* 以文治國).

The second line of the couplet, "The flowers and trees in the courtyard attest to the prosperity of agriculture and sericulture," describes the surrounding environment of the studio in the Garden of Abundant Beneficence. The last two characters *nong sang* 農桑 (agriculture and sericulture) refer to the cultivation of rice, silkworm, and mulberry in the garden. The Kangxi Emperor once made remarks on the imperial rice (*yu daomi* 御稻米) planted in the garden: "There are several zones of paddy fields in the Garden of Abundant Beneficence, all sown with seeds from Yutian (a county in Hebei Province). With the rice grown in the imperial garden, there is no need to source it from afar. At each meal, I wish to share the fine rice with the populace under heaven! 豐澤園中有水田數區，布玉田穀種。今御稻不待遠求，生於禁苑。朕每飯時，嘗願與天下群黎共此嘉穀也！" The Qianlong Emperor also noted in *Fengzeyuan Ji* 豐澤園記 (Of the

Garden of Abundant Beneficence) that: "Most palaces and mansions in the Westpark were built on sites that date back to the Yuan or Ming dynasty, except for the Garden of Abundant Beneficence, which was recently constructed during the Kangxi reign. From the Qinzheng Dian (Hall of Diligent Governance), walking westwards past several small sheds where my imperial grandfather raised silkworms, and further westwards through a few acres of paddy lands, then turning northwards, I reached the Garden of Abundant Beneficence. The architectural style in the garden is simple and modest. Dozens of mulberry trees were planted at the back of the garden. During his leisure time amidst state affairs, my imperial grandfather would supervise the agriculture and sericulture activities, even wield the plow and hoe himself on occasion. My imperial father succeeded in great deeds, following in his father's footsteps, and aligning himself with the merits and virtues of the predecessors. For a couple of years, he rehearsed and performed ritual farming personally in the Garden of Abundant Beneficence. 西苑宮室皆因元明舊址，惟豐澤園為康熙間新建之所。自勤政殿西行過小屋數間，蓋皇祖養蠶處也，復西行歷稻畦數畝，折而北則為豐澤園。園內殿宇制度惟樸，不尚華麗。園後種桑數十株。皇祖萬幾餘暇，則於此勸課農桑，或親禦耒耜。逮我皇父纘承丕業，敬天法祖，世德作求。數年以來，屢行親耕之禮，皆預演禮於此。"

According to the records in *Daqing Huidian* 大清會典 (Collected Statues of the Great Qing): "Adjacent to the Zhonghai (Middle Lake) lies the Garden of Abundant Beneficence, which contains ten *mu* and one *fen*[5] of rice acres, one *mu* and three *fen* of which are reserved for the annual imperial ploughing by the emperor (*yangeng*). 豐澤園在中海，有稻田十畝一分，內演耕地一畝三分。" The Qianlong Emperor annotated in his poem that he himself performed the ritual farming when he was a prince: "On occasion, my late imperial father carried out the imperial ploughing in the Garden of Abundant Beneficence, and by his order, I assisted in completing the ploughing. 豐澤園演耕禮，皇考時屢行之。曾奉命終畝。" Upon ascending the throne, the Qianlong Emperor himself executed the ritual performance and ploughed the field in the garden multiple times. Between the ninth year (1744) to the thirty-ninth year (1774) of his reign, he composed twelve poems that revolved around the ritual farming in the Garden of Abundant Beneficence. These poems demonstrate his admiration for his predecessors, the Kangxi and Yongzheng Emperor, and his advocacy of agricultural production.

The second-to-last line of the Qianlong Emperor's heptasyllabic regulated poem refers to the name of the studio, "purifies the mind," which he further elaborates in another pentasyllabic verse of the studio, *Chenghuai Tang Youhui* 澄懷堂有會 (Contemplation in the Studio of Purified Mind): "Like a small internal field that requires cultivation, the mind is connected to what the heart deeply conceals. If the mind is not purified, confusion will ensue. How could one not make mistakes in the governance of the country? Only by restraining oneself can one observe the etiquette required by the Rites. Following the crowd will not lead to the fulfillment of the Way. The words of the wise are worth chewing over (referring to the plaque with the calligraphy by my imperial grandfather). With each reflection, enlightenment is gained. 懷者心之蘊，心惟方寸田。弗澄則或擾，出治那無愆。克己禮斯復，從朋道豈全。聖言宜咀嚼（堂額皇祖御筆也），一會一新焉。" The Qianlong Emperor believed that a reigning monarch should constantly seek insights into principles through dedicated studying, and conduct themselves with absolute sincerity, following the guidelines of self-cultivation and moral rectitude throughout their entire life.

In the last line of the heptasyllabic poem, the concerns on the "challenging civilian affairs" demonstrates the Qianlong Emperor's political advocacy of *aimin* 愛民 (to love the people). In his essay *Chun'ou Zhai Ji* 春耦齋記 (Notes Taken in the Studio of Spring Ploughing),

he states that: “I keenly listened to the instructions of my grandfather when I was young and believed that food and agriculture are the foundations of a society. This belief has remained with me, and I have worked diligently and tirelessly towards this goal. I dare not neglect the thousands of people in poverty when I enjoy my privileges, nor forget any place that has suffered a poor harvest while celebrating a bumper harvest in other parts of the country. This has always been my aspiration for the past twenty-one years. 予小子聰聽祖考之彝訓，亦惟是〈無逸〉作所民本食天之念，拳拳毋懈。不敢以一己之貴，而忽萬姓之窮；不敢以四方之豐，而忘一隅之歉。二十一年以來此物此志也。” The fifth and sixth lines of the heptasyllabic poem convey the Qianlong Emperor’s ideas of self-cultivation, his reverence for history, and his emphasis on the importance of agriculture. At the end, the poem culminates in his concerns for the “challenging civilian affairs.” As he once said: “There is no greater responsibility for an emperor than to love and care for their people, and nothing exemplifies this better than prioritizing agriculture and sericulture. This principle has remained constant and timeless throughout history. 帝王之政莫要於愛民，而愛民之道莫要於重農桑，此千古不易之常經也。”

The current seven-character couplet from the Qianlong Emperor’s poem *The Studio of Purified Mind* highlights his commitment to just governance and national stability. During his southern inspection tours, the Qianlong Emperor inscribed these two lines multiple times. According to *Qinding Nanxun Shengdian* 欽定南巡盛典 (Imperially Commissioned Great Canon of the Southern Inspection Tours), the Qianlong Emperor inscribed the couplet four times in total—twice during the fifth tour in the forty-fifth year of his reign (1780) and twice during the sixth tour in the forty-ninth year of his reign (1784). Therefore, this couplet is extremely precious and should be highly appreciated.

Footnotes:

[1] See Yu Minzhong ed., *Qinding Rixia Jiuwen Kao* 欽定日下舊聞考 (Imperially Commissioned Study of Ancient Accounts Heard in the Precincts of the Throne) (Beijing: Beijing Publishing Group, 2018), Vol. 1, No. 18, p. 250.

[2] See “Qianlong Sishiyi Nian Ge Zuo Chengzuo Huoji Qingda Zaobanchu Huojiku Ruyiguan 乾隆四十一年各作成做活計清檔造辦處活計庫如意館 (The Forty-first Year of Qianlong’s Reign: Commission Inventories of the Various Workshops—the Studio of Fulfilled Wishes, the Storehouse of the Imperial Household Department,),” in *Qinggong Neiwufu Zaobanchu Dang’an Zonghui* 清宮內務府造辦處檔案總匯 (Comprehensive Archives of the Workshops of the Imperial Household Department in the Qing Palace), Vol. 39, p. 777; the archive is in the collection of the First Historical Archives of China.

[3] Translation from Matthias L. Richter, *The Embodied Text: Establishing Textual Identity in Early Chinese Manuscripts* (Leiden: Brill Publishers, 2013), p. 166.

[4] *Cun* 寸 and *fen* 分 are units of length used in ancient China; *cun* equals to approximately 3.333 centimeters and *fen* is around 1/10 of *cun*.

[5] *Mu* 畝 and *fen* 分 are land measures; official value of *mu* in the Qing = 614 sq. m., or 6.5 *mu* per acre (Martina Siebert et. al., “Conventions for the Notation of Time, Weights, and Measures,” in *Making the Palace Machine Work: Mobilizing People, Objects, and Nature in the Qing Empire* [Amsterdam: Amsterdam University Press, 2021], 17-19); *fen* = around 1/10 of *mu*.

乾隆帝御筆《御製澄懷堂詩》七言聯

乾隆帝御筆對聯是其書法作品中一個獨特的門類，僅故宮博物院收藏此類作品就達近一千五百件，包括從四言聯至十七言聯共十三種形制。其中七言聯數量最多，佔各類對聯總量的六成以上。四言聯至七言聯多在宮殿內檐明間、暖閣等處張貼使用。此類通常是將御筆墨跡托裱後，以貼落的方式直接粘貼在墻上，所以這類作品裱褙多有粘貼痕跡；九言聯及以上的對聯大多在宮殿內外檐明間或抱廈的金柱、望柱上使用，通常是將御筆墨跡鐫刻在木匾上，再懸掛起來展示。此類御筆墨跡通常未曾托裱，以畫心形式保存。

此乾隆帝御筆七言聯以行書寫就，為貼落的裝裱形式，上聯為：「四壁圖書鑑今古」，下聯為：「一庭花木驗農桑」。上聯引首章為螭龍紋「奉三無私」（朱文橢圓），下聯鈐印「所寶惟賢」（白文方印）「乾隆御筆」（朱文方印）。對聯質地為粉色庫蠟箋紙，上繪描金梅花、修竹「雙清」紋飾，裱褙四周有粘貼痕跡，並明顯印有清宮常用壁紙花紋圖案。

此乾隆帝御筆七言聯上並未書寫創作時間的信息，從乾隆帝書法風格的嬗變過程來看，此七言聯屬其中晚年典型書風。其書法面貌為「趙字」一脈，融入顏字的特征，這也是乾隆帝書寫此類對聯主要使用的書體，乃「二王」書法風格體系的範疇。乾隆帝對於趙孟頫的推崇和臨仿，通過《石渠寶笈》中對於趙孟頫作品的鑑藏，以及對趙孟頫作品的臨仿即可略見一斑。清中期雍正朝，書壇開始對董其昌書法有了重新的討論和認知，至乾隆朝書壇風氣為之一變。乾隆帝崇尚趙孟頫書法，時風也從疏淡古樸的董書轉為遒麗勁媚的趙書。張照、梁詩正、董邦達等皇帝身邊的文臣，力圖突破董其昌書法的藩籬，在書學理念和實踐方面都有了新的嘗試，摒棄董書，倡導書學晉唐以來帖學諸家，並且在書法創作中基本擺脫了董其昌的風格。這些文人士大夫對於書法的思考和探索實踐，也與乾隆帝書學觀念的形成有著趨同性。乾隆帝書學之路沿襲帖學正脈，他崇尚趙孟頫書法，並將之成為自我書風形成的濫觴。這種風格的確定，與乾隆帝皇家書風的熏陶、啟蒙老師的引導、自我感悟的喜好、詞臣書家的互鑑都有關係。所以，清中期書壇整體風尚，上至君王、大臣，下至文人、士人，在書法方面都呈現出明顯的「趙字」風格。

此聯為貼落類作品，彼時陳設在清宮內廷殿堂內檐，具體位置何在？根據清代乾隆朝官修北京史志文獻資料集《欽定日下舊聞考》記載：「（節錄）乾隆四十一年（1776），萃賞樓西連樓六楹為雲光樓，樓內額曰：養和精舍。樓下南室聯曰：四壁圖書鑑今古，一庭花木驗農桑。」[1]因此可知，此乾隆帝御筆《御製澄懷堂詩》七言聯當時陳設地點為雲光樓的養和精舍內，具體位置為樓下南室墻上。雲光樓建成於清乾隆三十七年（1772），位於寧壽宮花園第四進院落的西南隅，東臨萃賞樓，建築平面呈曲尺形，為二層樓閣式，俗稱為轉角樓。根據中國第一歷史檔案館藏乾隆《旨意底檔· 如意館》記載：「（四十一年二月二十八日）接得員外郎六格押帖，內開二月十六日首領呂進忠來説，太監胡世傑傳旨：寧壽宮轉角樓明間西墻，著王幼學等畫線法畫一幅，得時交造辦處貼落。欽此。」[2]「線法」即西洋焦點透視法之意，線法畫就是利用焦點透視原理繪製的通景貼落畫作品。又根據《欽定日下舊聞考》所記「乾隆四十一年」，可以推斷在乾隆四十一年時，對雲光樓進行過一次內部墻面修飾，此乾隆帝御筆七言聯和通景畫等均為彼時奉旨上墻，作品也為同時期所作。四十一年，乾隆帝六十六歲，亦符合前文對於此乾隆帝御筆七言聯創作時間的判斷。

此聯上螭龍紋「奉三無私」、「所寶惟賢」、「乾隆御筆」三方印章，均見於故宮博物院乾隆《寶藪》著錄。「奉三無私」乃引首章，為凍石。「所寶惟賢」「乾隆御筆」乃款署組合章，為壽山石，合裝於一匣。這三方印章不僅在乾隆《寶藪》中有多件同內容、不同形制的印璽收錄，也在乾隆帝御筆書畫作品中使用的頻率較高。「奉三無私」典出《禮記· 孔子閒居》：「奉三無私，以勞天下。」意為：「天無私覆，地無私載，日月無私照。奉斯三者以勞天下，此之謂三無私。」乾隆帝以此勉勵自己以天下為公，不謀一己私利。「所寶惟賢」典出《尚書●旅獒》：「不寶遠物，則遠人格；所寶惟賢，則邇人安。」以示寶賢任能的重要性。乾隆帝對此亦深有感悟，將遴選賢才視為定國安民的基礎。故有御製文曰：「自古賢王勞於求賢，逸於得人，然得人始逸而求賢則勞，毋論求之不以道，得之不以實，所得非其人，所求非其賢，而天下之萬民，不可以一日而不養」。

貼落是中國書畫裝裱形式中比較特殊的一種，源於清代宮廷御用的裝裱形式，是殿堂內檐陳設中極具特色的書畫品類。貼落有別於傳統的立軸、手卷、冊頁、扇面等，類似於鏡心，只對本幅進行托裱，不加裝天地軸或外框，僅在作品的四周鑲以綾或絹作為邊飾。一般背紙有粘貼痕跡，少數貼有黃條標注陳列位置。從內容上看，書法、繪畫都有涵蓋。從作品形式上看，有對聯、橫批、斗方、字條等。貼落一詞最早出現在乾隆朝《清宮內務府造辦處檔案》，如《乾隆六年（1741）各作成做活計清檔造辦處活計庫》：「於本年十月二十九日，太監胡世傑交古香齋圍屏上山水大畫一張，傳旨著貼落安裝，欽此。」作品四周鑲以綾邊，《清宮內務府造辦處檔案》之〈乾隆十八年（1753）各作成做活計清檔造辦處活計庫〉記載：「二十日太監董五經來説，首領桂元交御筆宣紙橫披一張，御筆宣紙畫一張，傳旨俱著鑲一寸藍綾邊貼落，欽此。」〈乾隆二十五年（1760）各作成做活計清檔造辦處活計庫〉記載：「初五日太監呂進忠來説，首領桂元交御筆金黃絹字條一張、綠絹字對一副（暢春園、集鳳軒），傳旨著俱鑲一寸五分寬藍綾邊在外托貼，欽此。（於本月初七日舒明阿將字條對貼落訖）」根據史料記載，通常在作品四週鑲以三至五厘米的綾或絹邊飾。但是，將作品從墻上摘下時，鑲邊多與本幅分開，因此多數此類貼落並無鑲邊。待再度上墻使用時，由內務府「裱作」進行加裝鑲裱工序。

此乾隆帝御筆七言聯的質地是粉色施粉庫蠟箋紙，飾以描金梅花、修竹「雙清」紋。施粉蠟箋紙最早見於唐代，選用宣紙作為紙基，其製作工藝分為填粉、染色、塗布和描金等工序。米芾撰《寶章待訪錄》中記載：「唐中書令褚遂良〈枯木賦〉：右唐粉蠟紙拓書也，在承議郎合肥魏倫處，收以為真跡，魏氏刻石。某官杭，過潤，借觀於甘露寺。」至明清時期蠟箋紙的製作工藝日趨完善，清代宮廷中出現各式各色蠟箋紙以及仿前朝加工紙。尤以乾隆朝所製蠟箋紙最為精良，御筆書畫用紙包括：各色施粉蠟箋紙、灑金紙、羅紋紙、宣紙、藏經紙、側理紙、仿明仁殿紙、梅

花玉版箋、澄心堂紙等。清代宮廷用紙來源廣泛，一般是由杭州織造、蘇州織造、江寧織造等按內廷樣式承辦製作並呈貢。

貼落的托裱多用高麗紙，如〈乾隆十三年（1748）各作成做活計清檔造辦處活計庫〉記載：「傳旨余省的宣紙畫、曹夔音的畫、嵇璜的字著鑲一寸五分藍綾邊，其餘俱托高麗紙一層貼落，欽此。」此幅對聯裱褙亦用高麗紙托裱。高麗紙，以桑皮和楮皮纖維為主要原料，抗張強度和耐折度非常好，乾濕的收縮率很小。清初主要依靠朝鮮進貢，至乾隆朝國內也仿製出相同性能的高麗紙，被稱為「乾隆高麗紙」。由此作為裱糊底層紙的首選材料，又細分為頭號、二號、三號高麗紙，以匹配不同等級的貼落作品使用。

本幅乾隆帝御筆七言聯背紙有銀色幾何紋和褐綠色花式紋兩層圖案，與清代宮廷殿堂內檐裱糊的墻面相關。僅以故宮博物院養心殿區修繕檔案為例來看，內檐墻紙就有：西暖閣長春書屋花洋布、佛堂一層梅窗黑紙、佛堂一層梅窗襯紙、佛堂二層地面藍紙、東暖閣銀印花紙、西配殿楠木色紙、西圍房炕圍花紙、西圍房纏枝西番蓮紋銀印花紙、西圍房銀印花紙、體順堂小團龍紋銀印花紙。其中有花洋布、單色墻紙，也有雙層紋飾墻紙，如西圍房纏枝西番蓮紋銀印花紙、體順堂小團龍紋銀印花紙，銀幾何印花紋為下層，纏枝西番蓮紋、小團龍紋等為上層。幾何紋的銀色，為加入螺鈿粉後產生的效果。核對以上墻紙紋飾與本幅背紙銀色幾何和褐綠色花式圖案，可以判斷乾隆帝御筆《御製澄懷堂詩》七言聯貼落，揭取時保留在背紙上的紋飾是纏枝西番蓮紋銀印花墻紙。通過搜尋養和精舍內檐圖文資料，亦發現其墻紙恰為纏枝西番蓮紋銀印花紋樣，與此聯背面紋飾圖案脗合。

「四壁圖書鑑今古，一庭花木驗農桑」典出乾隆帝御製詩〈澄懷堂〉，作於乾隆七年壬戌（1742）。有關於澄懷堂的位置， 國家清史編纂委員會編《清史》記載：「（節錄）西苑惇敘殿，建築物名，位於豐澤園門內。惇敘殿東為菊香書屋，殿後為澄懷堂。澄懷堂匾額為清聖祖親書。」由此可知，澄懷堂位於西苑豐澤園內，菊香書屋後。

乾隆帝在其二十四年（1759）御製詩〈澄懷堂〉記載：「書堂構豐澤，七十有餘年。佳境春光駐，聖人寶額懸（堂額皇祖御筆也）。」也就說明澄懷堂建成於康熙二十八年（1689）以前，小註中還明確「澄懷堂」匾額是康熙帝書寫的。乾隆帝最崇敬的就是祖父康熙帝，一生以其為楷模，並且也完滿地繼承和發揚了康熙帝的政治文化理念。因此，乾隆帝南巡時也多次題寫「四壁圖書鑑今古，一庭花木驗農桑」詩句，如《欽定南巡盛典》記載乾隆帝曾在四十五年（1780）第五次南巡和四十九年（1784）第六次南巡，各兩次共四次題寫此對聯句。

關於乾隆帝此對聯的釋義，其御製七律詩〈澄懷堂〉全文為：「細草輕莎綠滿堂，荷風槐雨釀新涼。池塘澂澈鷗朋集，簾幙蕭閒燕子翔。四壁圖書鑑今古，一庭花木驗農桑。金猊篆裊澄懷永，民事艱難子細商。」詩中首先描繪了澄懷堂外美好的自然環境，再提到澄懷堂中「四壁圖書」和堂外「一庭花木」，最後講到「澄懷永」和「民事艱」。《清史》關於澄懷堂的記載：「康熙初年，詞臣曾在此進講。堂之四壁皆為圖書，庭院中種有花木。」進講即大臣為帝王講詩書文史，乾隆帝御製詩中也曾提到澄懷堂內進講之事：「席珍常接引（康熙初年儒臣率於此進講）。」

因此對聯中「四壁圖書鑑今古」，也與在澄懷堂中大臣為皇帝進講的四書五經內容相關，表明了乾隆帝「尊儒重道、以文治國」的理念。對聯中「一庭花木驗農桑」描繪的是澄懷堂所在的豐澤園區域，康熙帝關於豐澤園的御製文〈御稻米〉：「（節錄）豐澤園中有水田數區，布玉田穀種。今御稻不待遠求，生於禁苑。朕每飯時，嘗願與天下群黎共此嘉穀也！」乾隆帝御製文〈豐澤園記〉所述：「（節錄）西苑宮室皆因元明舊址，惟豐澤園為康熙間新建之所。自勤政殿西行過小屋數間，蓋皇祖養蠶處也，復西行歷稻畦數畝，折而北則為豐澤園。園內殿宇制度惟樸，不尚華麗。園後種桑數十株。皇祖萬幾餘暇，則於此勸課農桑，或親禦耒耜。逮我皇父纘承丕業，敬天法祖，世德作求。數年以來，屢行親耕之禮，皆預演禮於此。」下聯「農桑」即所謂上述：「稻米和蠶桑」。乾隆帝在〈豐澤園記〉中還經意提到，康熙帝創建豐澤園，並在此種桑養蠶、培植稻谷。雍正帝克己復禮，多次於此行親耕之典，先演耕之禮。《大清會典》記載演耕禮為：「豐澤園在中海，有稻田十畝一分，內演耕地一畝三分。」乾隆帝為皇子時就奉旨親耕，其御製詩有小註記載：「豐澤園演耕禮，皇考時屢行之。曾奉命終畝。」乾隆帝登基後，更是多次親臨耒耜，舉演耕之禮。僅其御製詩從九年（1744）至三十九年（1774），共十二次以〈豐澤園演耕〉為題作詩，足見其對康熙帝和雍正帝此舉的推崇，以及對農業生產的重視。

〈澄懷堂〉「四壁圖書」「一庭花木」詩句後，提及「澄懷永」和「民事艱」。乾隆帝在御製詩〈澄懷堂有會〉對「澄懷」進行了詮釋，即「懷者心之蘊，心惟方寸田。弗澄則或擾，出治那無愆。克己禮斯復，從朋道豈全。聖言宜咀嚼（堂額皇祖御筆也），一會一新焉。」乾隆帝認為一國之君應當讀書明理、立身至誠，將修身正心、慎修思永作為其一生所遵循的準則。「民事艱」則是體現乾隆帝另一重要政治文化理念，即「愛民」。乾隆帝於〈春耦齋記〉中曾言：「予小子聰聽祖考之彝訓，亦惟是〈無逸〉作所民本食天之念，拳拳毋懈。不敢以一己之貴，而忽萬姓之窮；不敢以四方之豐，而忘一隅之歉。二十一年以來此物此志也。」乾隆帝由「四壁圖書」闡發陶冶性靈、存誠主敬之意，由「一庭花木」來表明其「以農立國」的思想和重農的傳統。最終昇發到「民事艱」，正如乾隆帝曾說：「帝王之政莫要於愛民，而愛民之道莫要於重農桑，此千古不易之常經也。」

此對乾隆帝御筆《御製澄懷堂詩》七言聯，蘊含了他正誼明道、治國安邦的政治文化理念，彌足珍貴，為識者所感！

附註：

1 （清）于敏中編《欽定日下舊聞考》，北京出版社，北京，2018年，第一冊，卷十八，頁250

2 《清宮內務府造辦處檔案總匯》第三十九冊〈乾隆四十一年各作成做活計清檔造辦處活計庫如意館〉，中國第一歷史檔案館藏，頁777

Lot 901

901
EMPEROR QIANLONG (1711-1799)
Calligraphy couplet in Running Script
Ink on hand-painted bamboo and plum blossom patterned wax paper, pair of affixed hangings, framed
With three artist's seals
182 x 34cm (71⅝ x 13⅜in) each (2)

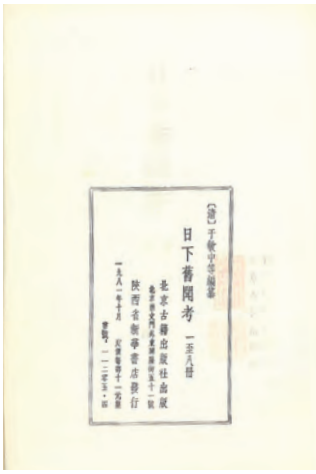
HK$4,000,000 - 8,000,000
US$510,000 - 1,000,000

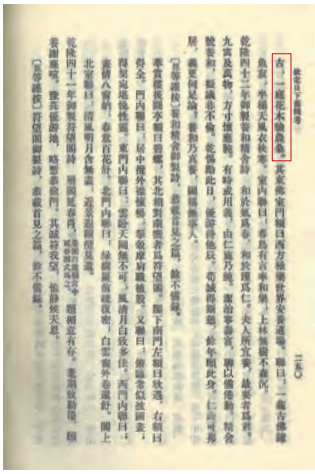
乾隆帝　御筆行書〈御製澄懷堂詩〉七言聯　水墨手繪描金梅竹紋蠟箋貼落　鏡框一對

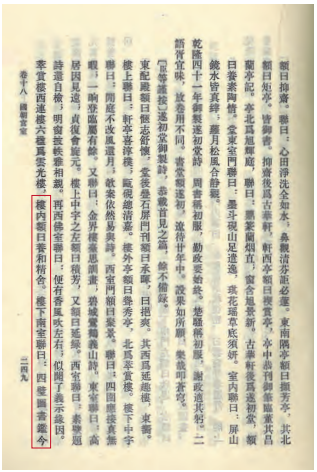
款識：
四壁圖書鑑今古，一庭花木驗農桑。

鈐印：所寶惟賢、乾隆御筆、奉三無私

乾隆帝一七七一年六十二歲小像。台北故宮博物院藏
Qianlong Emperor, 62 years old, 1771.
Palace Museum Taipei collection





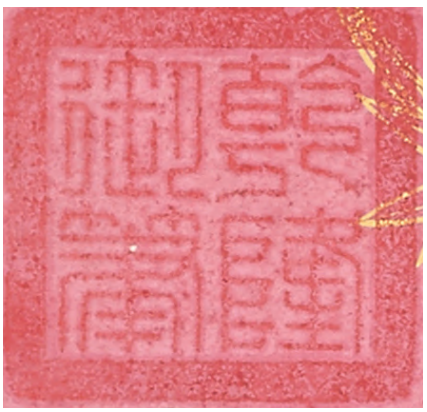


出版物
Publication

四壁圖書鑑今古
一庭花木驗農桑

印章原大
Seal in actual size

印章原大
Seal in actual size



印章原大
Seal in actual size

901

王幼學繪養和精舍通景畫（左，局部），顯示養和精舍壁紙與本幅對聯裱背花紋（右）脗和
Imperial wall paper (left, detail of the perspective painting by Wang Youxue) matching the back pattern of the couplet (right)

Previously in the Collection of Chen Chi

陳熾舊藏中國書畫

Lots 902-905

902

902
LIN YONG (B. 1942)
A Girl with Flowers
Ink and colour on paper, hanging scroll
Signed Lin Yong, with a dedication and one artist's seal
Dated jiwei (1979)
68.5 x 46.5cm (27 x 18¼in)

HK$40,000 - 60,000
US$5,100 - 7,600

林墉　執花少女　設色紙本　立軸　一九七九年作

款識：
陳熾先生教正，己未（1979）年，林墉畫。

鈐印：林墉

903
ZHAO YUNHE (1874-1955)
Autumn Flowers
Ink and colour on paper, hanging scroll
Inscribed and signed Yunhe, with two artist's seals and one collector's seal
151 x 40.5cm (59½ x 16in)

903

HK$25,000 - 40,000
US$3,200 - 5,100

趙雲壑　秋色映朝露　設色紙本　立軸

款識：
秋色映朝露，籬邊斗大花。餐英能益壽，根下有丹砂。學桂巖筆，雲壑。

鈐印：雲翁、日利長吉
藏印：熾雲珍賞

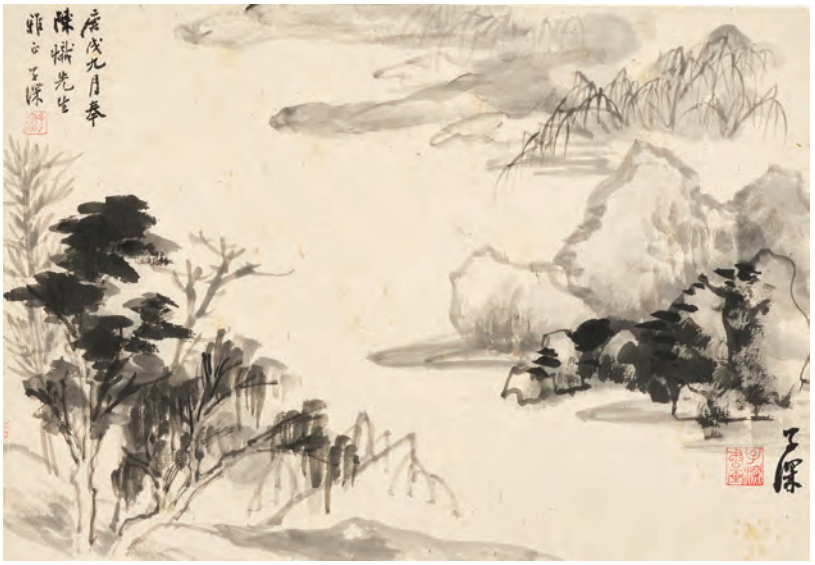
904
WU ZISHEN (1894 - 1972)
Trees on the River Bank
Ink on paper, scroll
Signed Zishen, with a dedication and two artist's seals
Dated gengxu (1970)
24 x 35cm (9½ x 13¾in)

HK$10,000 - 15,000
US$1,300 - 1,900

吳子深　溪岸煙樹圖　水墨紙本　鏡心　一九七〇年作

款識：
子深。
庚戌（1970）九月，奉陳熾先生雅正，子深。

鈐印：子深書畫、子深



904

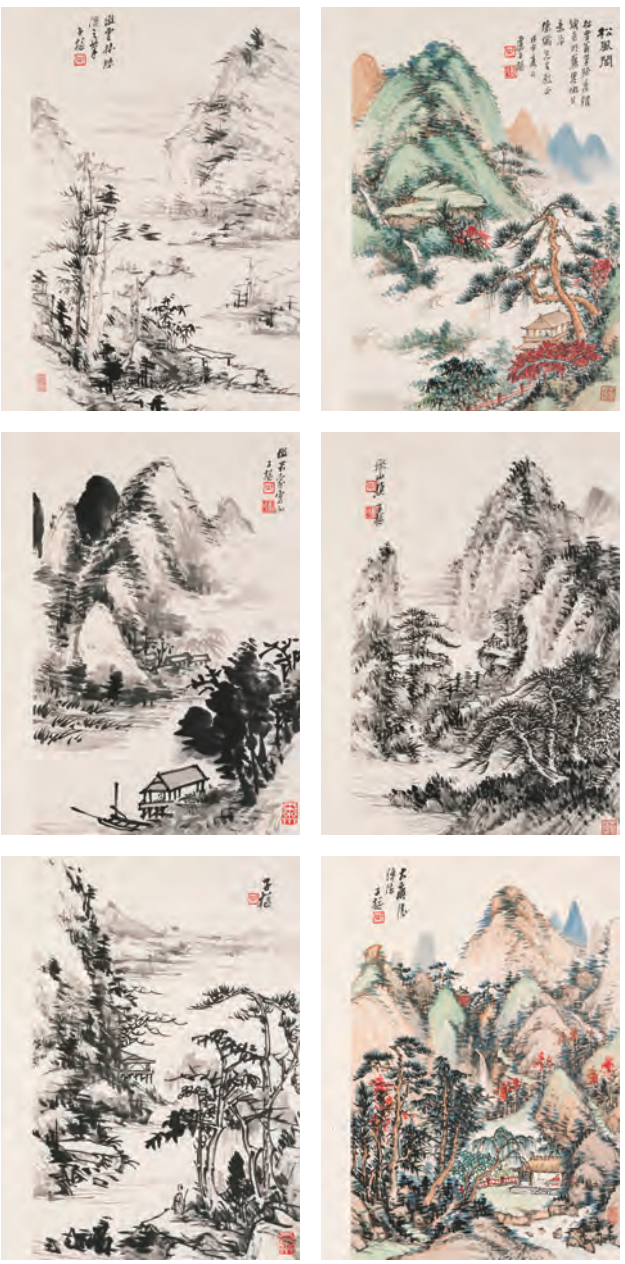
905
LU ZISHU (1900-1978)
Landscape after Old Masters
Ink on paper; ink and colour on paper, album of six leaves
Inscribed and signed Lu Zishu, or Zishu six times, with a dedication and a total of fourteen artist's seals
Dated xinchou (1961) and wushen (1968)
Opposite leaves inscribed by artist, signed Lu Zishu or Zishu six times, with a dedication, and a total of fifteen artist's seals
Dated wushen (1968)
35 x 23.5cm (13¾ x 9¼in) each (6)

HK$30,000 - 50,000
US$3,800 - 6,400

盧子樞　仿古山水冊　水墨、設色紙本　冊頁六開　一九六一、一九六八年作

款識：
（一）松風閣。松雪翁筆致秀雅，賦色明麗，略仿其意，為陳熾先生教正。戊申（1968）夏日，盧子樞。
對題：霜後 林葉盡乾，雨餘流水玉聲寒。世間每少閑庭榭，要向溪山好處安。松雪翁題自畫山水卷詩，陳熾先生雅正。戊申（1968）夏日，盧子樞。
（二）倣雲林 淡之筆。子樞。
對題：作雲林畫須用側筆，有輕有重，不得用圓筆。其佳處在筆法秀峭耳。〈畫禪室畫訣〉。子樞。
（三）倣山樵。子樞。
對題：筆精墨妙王右軍，撐壞觀道宗少文。王侯筆力能抗鼎，五百年來無此君。倪雲林贊山樵詩也。此圖神氣淋漓，縱橫瀟灑，實山樵平生第一得意山水，元鎮退舍宜矣，董其昌。辛丑（1961）初秋，余漫遊江浙，於上海得觀山樵〈青卞隱居圖〉真跡，上有思翁跋如右。子樞。
（四）仿米家雲山。子樞。
對題：洗竹延清景，培松衛歲芳。好峰多漾翠，嘉卉襲人香。犀玉開書札，龍蛇起混茫。微風北窗臥，真可傲羲皇。米海岳〈山林堂〉詩，子樞。
（五）大癡淺絳法。子樞。
對題：入山眺奇壑，幽致探何窮。一水青岑外，千巖倚照中。蕭 凌雜樹，璨爛映丹楓。有客茆茨裏，居然隱者風。大癡題畫詩，子樞。
（六）子樞。
對題：士人作畫當以草隸奇字之法為之，樹如屈 ，山似畫沙，絕去甜俗蹊徑，乃為士氣。〈畫禪室畫訣〉。子樞。

鈐印：子樞（六鈐）、盧氏（六鈐）、子樞六十以後作（八鈐）、范陽（六鈐）、不蠹齋（二鈐）、不蠹齋（二鈐）



905

906
FU BAOSHI (1904-1965)
Gazing at a Waterfall
Ink and light colour on paper, hanging scroll
Inscribed and signed Baoshi, with a dedication and three artist's seals
Dated guimao (1963)
68 x 46cm (26¾ x 18⅛in)

HK$500,000 - 1,000,000
US$64,000 - 130,000

Exhibited:
New Songs on Ancient Tunes, Honolulu Art Academy, Honolulu, HI
August 30 to October 28, 2007

Published:
Teisuke Toda and Hiromitsu Ogawa comp. *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Volume 1: American and Canadian Collections*, University of Tokyo Press, 2013, A50-252, p. 244

Little, Stephen, and J. May Lee Barrett. *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection.* Honolulu: Honolulu Academy of Arts, 2007, pp. 580-581

Provenance:
From the collection of Richard Fabian
Beijing Hanhai, Fine Chinese Paintings, 7 December 2002, lot 411

傅抱石　策杖觀瀑圖　淡設色紙本　立軸　一九六三年作

款識：
一九六三年癸卯（1963）二月，抱石寫。
振聲先生教正，抱石補記。

鈐印：抱石私印、傅、癸卯

展覽：
《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日

出版：
戶田禎佑、小川裕充，《中國繪畫總合圖錄》三編，第一卷，東京大學出版會，東京，2013年，A50-260, 頁244

Little, Stephen, and J. May Lee Barrett, 《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年，頁580-581

來源：
費立哲牧師珍藏
北京瀚海，《中國近現代書畫》，2002年12月7日，拍品編號411

註：費立哲牧師（Reverend Richard Fabian）是舊金山美國聖公會尼薩聖格哥烈堂（St. Gregory Nyssen Episcopal Church）的創辦人兼教區長。上世紀六十年代，他於耶魯大學主修中國藝術，發現了中國畫的迷人之美。半世紀以來，他收藏的作品涵蓋了近現代中國畫二百餘年的發展歷程。其大部分藏品都曾在二〇〇〇年舊金山亞洲藝術博物館和二〇〇七年檀香山藝術學院舉辦的展覽中展出，兩所機構在展覽時均印制了學術性出版物。邦瀚斯於二〇一九至二〇二二年間，陸續推出四場「費立哲牧師珍藏書畫」專題拍賣，備受好評和關注，並取得絕佳成績。

出版物
Publication

906

907
FU BAOSHI (1904-1965)
Lady Xiang
Ink and colour on paper, hanging scroll
Signed Baoshi, with four artist's seals
Dated 1963
129 x 40cm (50¾ x 15¾in)

HK$1,200,000 - 1,800,000
US$150,000 - 230,000

Published:
Zhongguo Shuhua Zuopin ji, vol. 4, Shanghai, Xiling Yinshe, 2013, p.210

傅抱石　湘夫人　設色紙本　立軸　一九六三年作

款識：
一九六三年二月，抱石記。

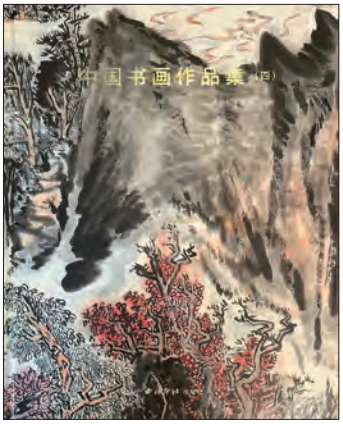
鈐印：傅、抱石、新喻、往往醉後

出版：
《中國書畫作品集》（四），上海怡琴畫廊主編，西泠印社出版社，2013年5月，頁120

註：「湘夫人」出自先秦屈原所作《九歌》，《九歌》為楚國郊祀歌詠，巫歌性質，包含了天神、地祇與人鬼，「湘夫人」則為地域性神祇。二十世紀的畫家中，傅抱石以「湘夫人」為題進行的仕女畫創作尤多。

一九四三年，傅抱石首次創作〈湘夫人〉，設色紙本，現藏於北京故宮博物院。畫家於作品自題：「屈原《九歌》自古為畫家所樂寫，龍眠李伯時、子昂趙孟頫其妙跡尤光輝天壤間。子久欲從事，愧未能也。今日小女益珊四週生日，忽與內人時慧出楚辭讀之，『裊裊兮秋風，洞庭波兮木葉下』，不禁彼此無言。蓋此時強敵正張焰於沅澧之間，因相量寫此，即擷首數語為圖。至夫人服飾種種，則損益顧愷之女史箴。中土墨寶，固莫於是云」。

有感於日寇侵擾，傅抱石苦念國土，心係黎庶，而精心創作了此稿。圖中湘夫人默立樹下，端莊淑靜，儀態萬方，身後木葉飛舞，相伴左右。本幅〈湘夫人〉作於一九六三年，乃傅抱石晚年所寫，湘夫人造型及木葉已趨化境，本幅從圖式上進行了簡化，從而突出人物面部、眼神以及衣著綫條的表現。畫家以淡墨鉤勒，層層暈染，雙目因而顧盼生姿，攝人心魄。人物服飾下擺展開成喇叭形，乃取自六朝顧愷之「女史箴圖」的仕女形象，綫條自然流暢，絕無凝滯。傅抱石崇尚魏晉風度，作畫亦常飲酒，下筆自更瀟灑，極具神韻氣度。



出版物
Publication

907

908

908
PAN TIANSHOU (1897-1971)
Bird on a Rock
Ink and light colour on paper, hanging scroll
Signed Yizhe, with one artist's seal and one collector's seal
46 x 30cm (18⅛ x 11¾in)

HK$120,000 - 150,000
US$15,000 - 19,000

Exhibited and Illustrated:
The Reformer's Brush: Modernity and Traditional Media in China, Commemoration Exhibition of the 100th anniversary of the Xinhai Revolution, University of Hawaii Art Gallery, February 27-April 8, 2011, catalogue No.12, p.63

Provenance:
Previously in the collection of Tanyuan Shanfang
Bonhams Hong Kong, *Fine Chinese Paintings*, 1 October 2018, lot 855
Private Hong Kong collection, purchased from the above sale

潘天壽　憩息圖　淡設色紙本　立軸

款識：
頤者製。

鈐印：阿壽
藏印：傳硯樓藏

展覽及著錄：
《革古立新：變革的筆觸．紀念辛亥革命一百週年書畫作品展》，夏威夷大學藝術館，並刊於目錄，2011年2月27日至4月8日，圖錄編號12，頁63

來源：
檀圓山房舊藏
香港邦瀚斯，《中國書畫》，2018年10月1日，拍品編號855
香港私人珍藏，購於上述拍賣

註：本幅乃檀圓山房主人舊藏。
檀圓山房主人生於海外，二戰後在中文學校接觸到書法，即為這一藝術形式的博大精深所折服。上世紀七十年代初結識港澳兩地書畫仝道，開始陸續購藏，與澳門知名畫商傳研樓鄧蒼梧氏交往最密，又屢於紐約之拍賣會投得心愛之作。本幅具「傳硯樓藏」印，乃其上世紀七、八十年代購自鄧蒼梧。

909

909
QI BAISHI (1864-1957)
Two Rabbits Under Osmanthus
Ink and colour on paper, hanging scroll
Inscribed and signed Jiping laoren Qi Baishi, with one artist's seal
102 x 35cm (40⅛ x 13¾in)

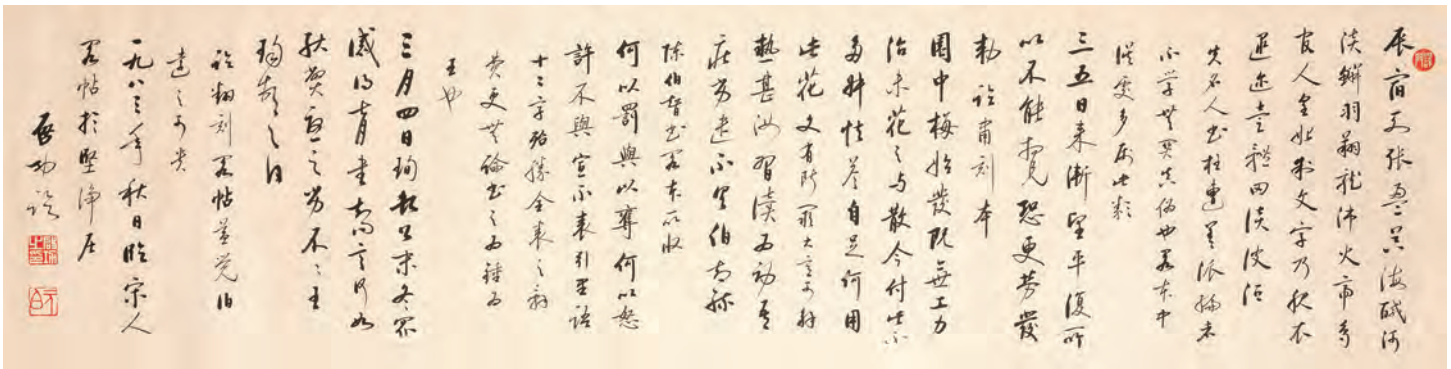
HK$300,000 - 500,000
US$38,000 - 64,000

齊白石　月桂雙兔　設色紙本　立軸

款識：
寄萍老人齊白石喜天日之和暢作。

鈐印：齊大

910



911

910
ZHAO PUCHU (1907-2000)
Sutra in Regular Script
Ink on paper, horizontal scroll, framed
Signed Zhao Puchu, with one artist's seal
Dated the 2535 year of the Buddhist calendar (1991)
32 x 131cm (12⅝ x 51⅝in)

HK$150,000 - 250,000
US$19,000 - 32,000

趙樸初　吉祥經　水墨紙本　橫批　鏡框　一九九一年作

款識：
（〈吉祥經〉，詳文不錄）佛曆二五三五年（1991）七月二十四日。
趙樸初書。

鈐印：趙樸初

911
QI GONG (1912-2005)
Calligraphy in Running Script
Ink on paper, horizontal scroll
Inscribed and signed Qi Gong, with three artist's seals
Dated 1983
34 x 132cm (13⅜ x 52in)

HK$100,000 - 200,000
US$13,000 - 25,000

啓功　行書臨閣帖　水墨紙本　橫批　一九八三年作

款識：
辰宿列張，盈昃，海鹹河淡，鱗羽翔，龍師火帝，鳥官人皇。始製文字，乃服衣。遐邇壹體，罔談彼短。夫名人書，枉遭差派，編者不學，無關真僞也。閣本中誤處多屬此類。
三五日來，漸望平復。所以不能相見，恐更勞發，敕。臨肅刻本。
園中梅始發，既無工力治，未花之與散。今付此不多，叔慎答：「自足，何用此花。」文有斷錄，大意可解。熱甚。汝習讀為功，吾疾劣遣，不具伯智疏，陳伯督書閣本所收。
何以罰？與以奪；何以怒？許不與。宣示表引，里語十二字，殆勝全表之辭費，更無論書之為鍾、為王也。
三月四日，珣頓首。末冬衆感，得七月書。知問意何如。就獘憂之劣。不具。王珣頓首白。臨翻刻閣帖，益覺伯遠之可貴。
一九八三年秋日，臨宋人閣帖於堅淨居。啓功臨。

鈐印：啓功之印、元白、闥門

912

912
LI KERAN (1907-1989)
Herding
Ink and colour on paper, framed
Inscribed and signed Keran, with one artist's seal
Dated 1985 and yichou (1985)
34.5 x 46.5cm (13⅝ x 18¼in)

HK$150,000 - 300,000
US$19,000 - 38,000

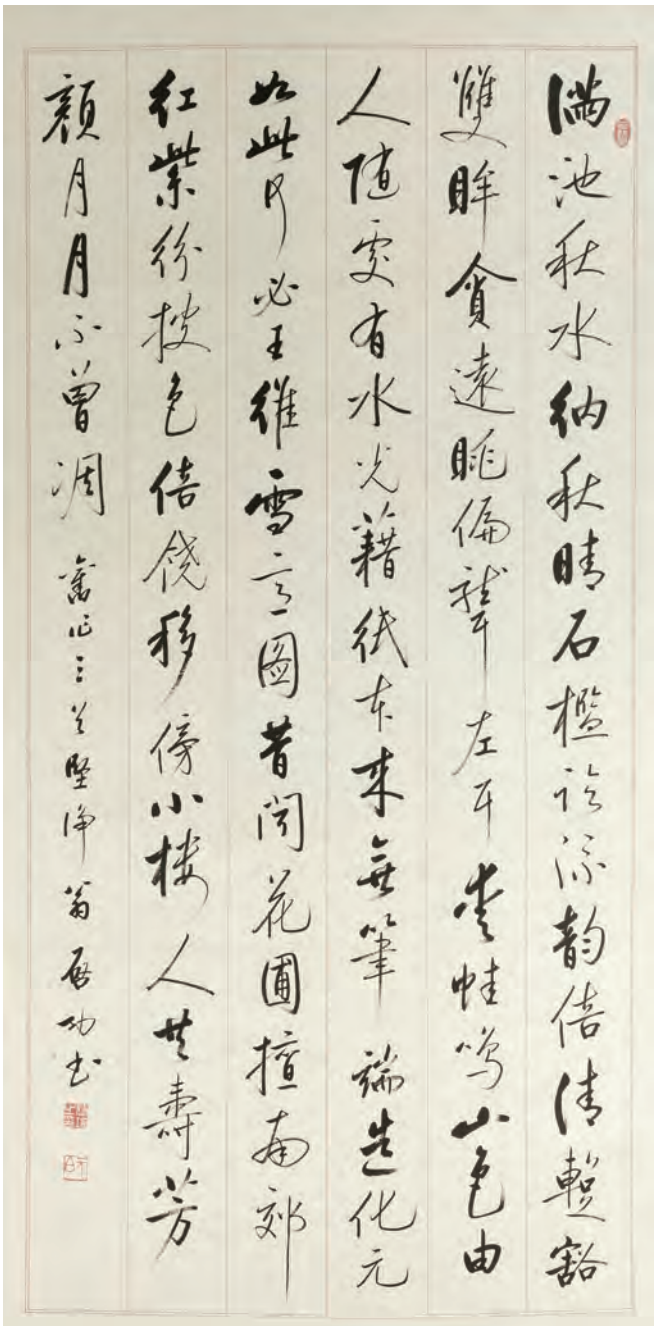
Provenance:
Private Hong Kong collection. Acquired in Beijing circa 2005.

李可染　牧牛圖　設色紙本　鏡框　一九八五年作

款識：
落日照東廂，朝出牛未歇。一九八五年歲次乙丑（1985）端陽，可染
偶憶舊 寫此並記。

鈐印：可染

來源：
香港私人收藏。約二〇〇五年購於北京。



913

914

913
QI GONG (1912-2005)
Poems in Running Script
Ink on paper, hanging scroll
Signed Jianjing weng Qi Gong, with three aritst's seals
134 x 65cm (52¾ x 25⅝in)

HK$220,000 - 380,000
US$28,000 - 48,000

啓功　行書舊作詩三首　水墨紙本　立軸

款識：
池滿秋水納秋晴，石檻臨流韻倍清。蹔豁雙眸貪遠眺，偏聾左耳愛蛙鳴。山色由人隨處有，水光藉紙本來無。筆端造化元如此，何必王維雪意圖。昔聞花圃擅南郊，紅紫紛披色倍饒。移傍小樓人共壽，芳顏月月不曾凋。舊作三首，堅 翁啓功書。

鈐印：啓功之印、元白、簡靖堂

914
QI GONG (1912-2005)
Calligraphy Couplet in Running Script
Ink on tung wood board, a pair of wood boards
Signed Qi Gong, with a dedication and three artist's seals
Dated 1988
33 x 4cm (13 x 1⅝in) each (2)

HK$80,000 - 150,000
US$10,000 - 19,000

啓功　行書十五言聯　水墨桐木板　桐木板一對　一九八八年作

款識：
紅梅傲雪，雲蒸霞蔚，姹紫嫣紅春生韻；綠柳經霜，芝郁蕙馨，蘭熏桂馥露凝香。山本俊一先生正腕，一九八八年夏日，啓功於燕京。

鈐印：啓功、元白、啓

915

915
LIU JIYOU (1918-1983); XU BANGDA (1911-2012)
Lion and Tiger; Bamboo and Rock
Ink and colour on paper, folding fan
Inscribed and signed Jiyou, dated jiwei (1979), with a dedication, and one artist's seal. The reverse inscribed and signed Xu Bangda, dated xinyou (1981), with the same dedication, and one artist's seal
59 x 185cm (23¼ x 73in)

HK$80,000 - 120,000
US$10,000 - 15,000

Provenance:
Acquired from Liu Jiyou's family in 1995.

劉繼卣　虎豹氣英英　設色紙本　成扇　一九七九年作
徐邦達　翠竹蕭石圖　設色紙本　一九八一年作

款識：
怒懾國翔威凜凜，雄軀虎豹氣英英。國祥同志雅正，己未（1979）冬於京華之甘石橋畔，繼卣筆。鈐印：劉繼卣印
（另面）
移牀避日依松竹，解帶當風當薜蘿。一谿雲母間靈花，似到封侯逸士家。誰識雌雄九成律，子喬丹井在深涯。燕燕雛時紫米香，野溪羞色過東牆。諸兒莫拗成蹊筍，從結高籠養鳳凰。寫奉國祥同志之屬，辛酉（1981）夏日，徐邦達並題。鈐印：孚尹

來源：
一九九五年購自劉繼卣家屬。

註：徐邦達詩「移牀」兩句出自唐白居易〈池上即事〉詩，餘詩乃唐陳陶〈竹十一首〉。

916

917

916
WANG XUETAO (1903-1982)
Spring Offering
Ink and colour on paper, horizontal scroll
Titled, inscribed and signed Aoxue jushi Wang Xuetao, with two artist's seals
Dated yiyou (1945)
37 x 146.5cm (14½ x 57⅝in)

HK$150,000 - 250,000
US$19,000 - 32,000

王雪濤　歲朝清供　設色紙本　橫批　鏡框　一九四五年作

款識：
歲朝清供。乙酉（1945）新春，擬南阜老人瀼有此，傲雪居士雪濤。

鈐印：遲園、王雪濤印

917
HUANG YONGYU (B.1924)
Lotus
Ink and colour on paper, horizontal scroll framed
Titled and signed Huang Yongyu, with four artist's seals
Dated renwu (2002)
68 x 137cm (26¾inx 53⅞)

HK$120,000 - 200,000
US$15,000 - 25,000

黃永玉　雛荷圖　設色紙本　橫批　鏡框　二〇〇二年作

款識:
雛荷圖。壬午（2002）冬日於北京，黃永玉。

鈐印：黃、永玉、萬荷堂、不瓦全

918

918
YAN BOLONG (1898-1954)
Seasonal Flowers and Birds
Ink and colour on paper, album of eight leaves
Inscribed and signed Yan Bolong, changbai buyi Yan Bolong, changbai buyi, with a total of eighteen artist's seals
Dated yiyou (1945)
34 x 34cm (13⅜ x 13⅜in) each (8)

HK$80,000 - 120,000
US$10,000 - 15,000

顏伯龍　仿古花鳥冊　設色紙本　冊頁八開　一九四五年作

款識：
（一）偶擬元人大意於榴華書屋午窗。
（二）椿草堂漫筆。
（三） 伯龍寫。
（四）略擬新羅山人意， 伯龍於椿草堂。
（五）仿宋人紈扇本，乙酉（1945）春日， 伯龍。
（六）仿新羅山人筆，顏伯龍寫於故都。
（七）擬元人寫生法，長白布衣顏伯龍於故都。
（八）仿包山子大意，長白布衣漫筆。

鈐印：伯龍（六）、 雲霖印（八）、忙裏偷閒、飛花、澹然天趣、榴花書屋

919

920

919
YE QIANYU (1907-1995)
Tibetan Dance
Ink and colour on paper, mounted
Inscribed and signed Qianyu, with two seals of the artist and one seal of the collector
Dated 1979
96.5cm x 180cm (38in x 71in)

HK$300,000 - 500,000
US$38,000 - 64,000

Provenance:
California Private collection
Bonhams Hong Kong, Fine Chinese Paintings, 25th May 2014, lot 1284
Private collection, Taiwan. Acquired from the above sale

葉淺予　獻哈達藏族舞　設色紙本　橫批　鏡框　一九七九年作

款識：
獻哈達為藏族禮節。一九七九，淺予，北京借瓮居。

鈐印：淺予、淺予筆墨

藏印：加州越安萍芷夫婦共賞

來源：
美國加州私人收藏
香港邦瀚斯，《中國書畫》，2014年5月25日，拍品編號1284
台灣私人收藏，購於上述拍賣

920
HUANG JUN (1914-2011)
Imperial Concubine After Her Bath
Ink and colour on silk, hanging scroll
Signed Maochen, with one artist's seal
67 x 38.5cm (26⅜ x 15⅛in)

921

HK$5,000 - 8,000
US$640 - 1,000

黃均　貴妃出浴圖　設色絹本　立軸

款識：
懋忱。

鈐印：黃均

921
HUANG ZHOU (1925-1997)
Uyghur Dance
Ink and colour on paper, hanging scroll
Inscribed and signed Huang Zhou, with three artist's seals

Dated 1979
106 x 56cm (41¾ x 22in)

HK$600,000 - 800,000
US$76,000 - 100,000

黃胄　新疆舞蹈　設色紙本　立軸　一九七五年作

款識：
黃胄，一九七九年十月於塔什庫爾干。

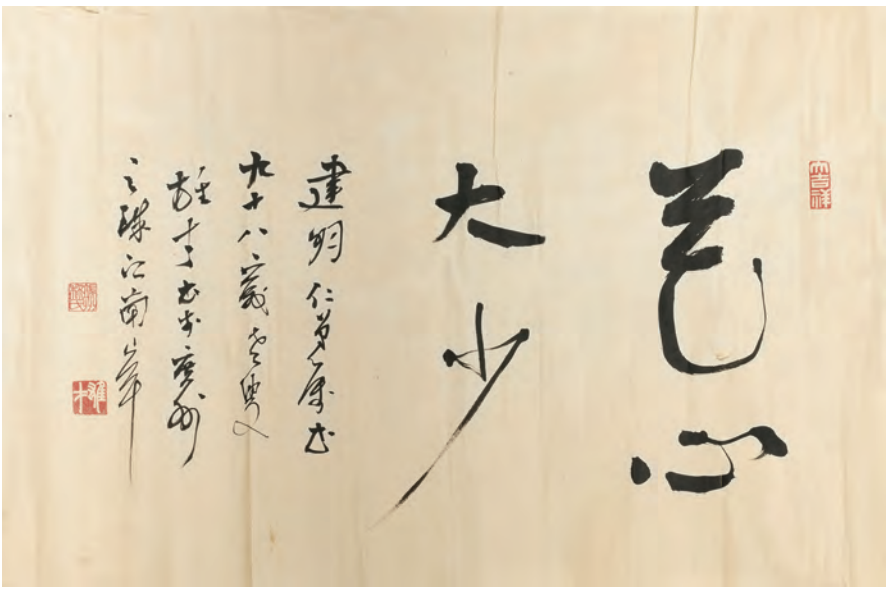
鈐印：黃胄之印、老梁、黃胄寫意

Previously in the Collection of Lam Kin-Ming (1937-2021)

林建名（1937-2021）舊藏中國書畫

Lots 922-925

林建名，香港著名企業家。林氏早年負笈英倫，選修紡織。一九五八年歸港，參與家族生意。一九七一年，麗新製衣上市，林氏擔任董事，並將業務擴展至中國大陸及台灣。經商之餘，林氏雅好藝術，與諸多本港及嶺南藝術家友善，並常獲寫贈。黎雄才行書〈花心大少〉（拍品編號922）具藏家上款，藝術家戲以「大少」昵名相稱，可見交誼非同一般。



922

923

922
LI XIONGCAI (1910-2001)
Calligraphy in Running Script
Ink on paper, horizontal scroll，framed
Signed Xiongcai, dedicated to Lam Kin-ming, with two artist's seals
46 x 70cm (18⅛ x 27½in)

HK$10,000 - 20,000
US$1,300 - 2,500

黎雄才　花心大少　水墨紙本　橫批 鏡框

款識：
花心大少。建明仁弟屬書，九十八歲老叟雄才書於廣州之珠江南岸。

鈐印：端州黎氏、雄才、大吉祥

924

923
LIU HAISU (1896-1994)
Calligraphy in Running Script
Ink on gold paper, hanging scroll
Signed Liu Haisu, with one artist's seal
Annotation by Xiao Huirong (b. 1946), dedicated to Lam Kin-ming, with three calligrapher's seals
97.5 x 53cm (38⅜ x 20⅞in)

HK$60,000 - 80,000
US$7,600 - 10,000

劉海粟　福壽　水墨金箋　立軸
蕭暉榮題識

簽條：劉海粟大師福壽書法軸，弟蕭暉榮署。鈐印：蕭

款識：
福壽。劉海粟，百歲開一。

題識：
建名主席八秩晉一華誕誌慶，弟蕭暉榮率兒蕭揚仝敬賀。太歲丁酉（2017）精陽之吉，以劉海粟大師福壽金箋恭請笑納至幸。鈐印：蕭、暉榮、大吉祥

鈐印：劉海粟印

924
HUANG YONGYU (B.1924)
Autumn Lotus
Ink and colour on paper, horizontal scroll, framed
Titled and signed Huang Yongyu, with three artist's seals
Dated yichou (1985)
69 x 138cm (27⅛ x 54⅜in)

HK$300,000 - 500,000
US$38,000 - 64,000

黃永玉　採荷南塘秋　設色紙本　橫批　鏡框　一九八五年作

款識：
採荷南塘秋。黃永玉，乙丑（1985）春月作。

鈐印：黃永玉、天難老、鴟翁

925

925
LIU HAISU (1896-1994)
Magnificent Peaks and Pines of Huangshan
Ink and colour on paper, horizontal scroll, framed
Titled, inscribed and signed Liu Haisu, with seven artist's seals
Dated renxu (1982)
66 x 135cm (26 x 53⅛in)

HK$350,000 - 600,000
US$45,000 - 76,000

The world's famous Huangshan in Anhui Province was a favored destination for Chinese painters for centuries who seek inspiration from the breathtaking scenery. Liu Huaisu visited the scenic site on ten occasions. The current composition was executed in 1982, after the artist's ninth trip. Depicting Shixin peak, one of the many famed vistas on Huangshan, Liu Huaisu renders the many named and dramatically shaped pine trees amid a symphony of colour.

劉海粟　奇峰松海　設色紙本　橫批　鏡框　一九八二年作

款識：
奇峰松海。黃山多松林，此峰獨神秀。天風撼翠濤，勁骨弄清瘦。守此歲寒姿，敢謂冰霜厚。豈不懷棟梁，永養山中壽。壬戌（1982）重陽，九登黃嶽，潑彩為始信峰寫生，逸興遄飛，不知何時擱筆也。劉海粟，年方八七。

鈐印：武進劉氏、海粟之印、海粟歡喜、真手不壞、曾經滄海、一洗萬古凡馬空、九上黃山絕頂人

註：劉海粟一生十上黃山，他曾如是表達對黃山的愛戀：
「黃山為天下絕秀，千峰萬嶂，千雲直上，不贅不附，如矢如林。幽深險怪，詭奇百出，晴巒烟雨，儀態萬方。其一泉一石，一林一壑，不僅觸發你的詩思，惠你畫稿，提供無限美境，或使你心曠神怡，或使你無言對坐，寢食皆廢，終日忘機，以至闊別數十年，仍然保持嫉深印象，一朝念及，回憶便如飛流傾瀉，縱使白髮垂耳，心情也貼近生命的春天」。
本作寫於一九八二年，乃海粟第九次登臨。畫寫始信峰，屬黃山名景，更匯聚衆多膾炙人口的奇松：接引松、龍爪松、探海松等。瑰麗的景色激發畫家無限靈感，「逸興遄飛」，揮筆潑就本幅〈奇峰松海〉。畫面奇松挺立，遒勁的綫條勾勒松形，而有「勁骨弄清瘦」之感；主體山巒為石青、石綠潑成，以凸顯山峰之詭譎多變，風光迤邐；遠峰丹砂暈染，如沐晨曦，加之白色粉薄施，令雲氣蒸騰，環繞山間，真有如仙境。劉海粟以近九十高齡，登山作畫，其創作力之旺盛，罕有其匹，黃山的靈氣溢滿紙外，真「不知何時擱筆也」！

926
LIU HAISU (1896-1994)
The Majestic Pine Tree
Cinnabar and ink on paper, framed
Inscribed and signed Liu Haisu, with three artist's seals
Dated wushen (1968)
179.2 x 96.5cm (70½ x 38in)

HK$200,000 - 400,000
US$25,000 - 51,000

Provenance:
Acquired directly from the artist in 1976.

劉海粟　天下第一松　硃砂紙本　鏡框　一九六八年作

款識：
石湖蕩市有古松，天生異質人間少。我問松年松不言，秦歟漢歟無可攷。入門但見影婆娑，滿庭葱葱同舒腕。一層一層覆一層，雲氣浮空四圍繞。無風聲亦似奔濤，不聞落葉呼童掃。歲寒然後知復凋，二千餘年風霜飽。蒼然鱗甲欲成龍，龍有老時松不老。望之儼若九頭獅，作勢拏空舞夭矯。腰大何止十餘圍，乾坤秀氣滿懷抱。畫松當亦茂如松，萬歲千秋同壽考。戊申（1968）二月初三日，乃予七十三歲生辰，硃墨寫天下第一松，劉海粟。

鈐印：劉海粟、曾經滄海、存天戲海之樓

來源:
一九七六年直接得自畫家寫贈，現藏家與劉海粟交往逾廿年，上世紀七十年代起每訪滬必定去劉府拜訪請益，與劉海粟夫婦相處融洽，期間所得海粟作品甚夥，其所藏近現代畫作亦多請劉海粟掌眼。

石湖蒲市有古松 天生異質人間少 我問松年松不言 秦欲
漢欲無可攀 入門但見影婆娑 滿庭蔥蒨同舒脫 一層一層復一
層 雲氣浮空四圍繞 無風聲中似奏濤 不聞落葉呼童掃
歲雪然後知清澗 二千餘年風霜飽 蒼龍鱗甲成龍形 有
老時松示老態 盤空九曲狀如虬 勢拏空舞天矯 腰大何止十
餘圍 乾坤秀氣滿懷抱 畫松者亦茂 此松萬歲千秋固壽考
戊申 二月初三日乃予七十三歲生辰 磨墨寫天下第一松 劉海粟

926

Fine Chen Wenxi Paintings and Chinese Paintings from the Collection of Mr. Lam

林氏珍藏中國書畫及陳文希佳作

Lots 927-931

林氏乃陳文希姪孫，曾跟隨叔公陳文希習畫多年。本輯三件陳文希作品皆為陳氏親贈。其中〈松猿圖〉(拍品編號928)乃兩人合寫，林氏先畫頑石老松，將未完成畫稿自本港寄至新加坡，陳文希收到畫作，審視畫面佈局，在恰當處補上一隻小黑猿並屬款，至此畫意圓滿，再寄回香港供林氏學習並珍藏。陳文希經營畫室，課徒有道，對自己姪孫勠力提携，自不待言。一九八六年，香港中文大學主辦的〈當代中國繪畫〉展覽，假香港大會堂舉行，陳文希有兩幅極精彩的作品參展，其一構圖與本次上拍的〈家鄉印象〉(拍品編號929)類近，陳文希因在該幅作品旁題寫「旭忠姪孫紀念，1986、5、10」。

927

927
CHEN WENXI (CHEN WEN HSI, 1906-1991)
Two Gibbons
Ink and light colour on paper, framed
Signed Baigong Wenxi, with two artist's seals
67 x 44cm (26⅜ x 17⅜in)

HK$100,000 - 200,000
US$13,000 - 25,000

陳文希　雙猿圖　設色紙本　鏡框

款識：
白宮文希南洋記。

鈐印：陳氏、畫癖

928

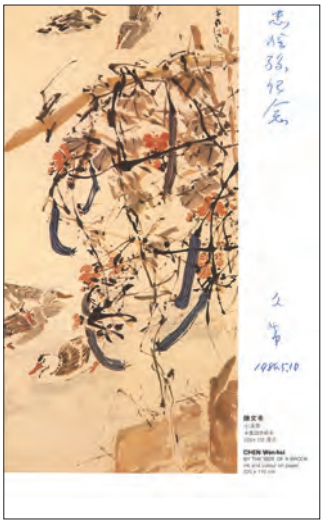
928
CHEN WENXI (CHEN WEN HSI, 1906-1991); LAM YUK CHUNG (B. 1955)
Gibbon Playing on a Pine Tree
Ink and colour on paper, hanging scroll
Inscribed and signed Wenxi, with one artist's seal
69 x 67.5cm (27⅛ x 26⅝in)

HK$40,000 - 60,000
US$5,100 - 7,600

陳文希、林旭忠　松猿圖　設色紙本　立軸

款識：
旭忠寫境，文希畫猿。

鈐印：陳氏文希



929

929
CHEN WENXI (CHEN WEN HSI, 1906-1991)
Loofah and Ducks
Ink and colour on paper, hanging scroll
Inscribed and signed Wenxi, with two artist's seals
137 x 69cm (53⅞ x 27⅛in)

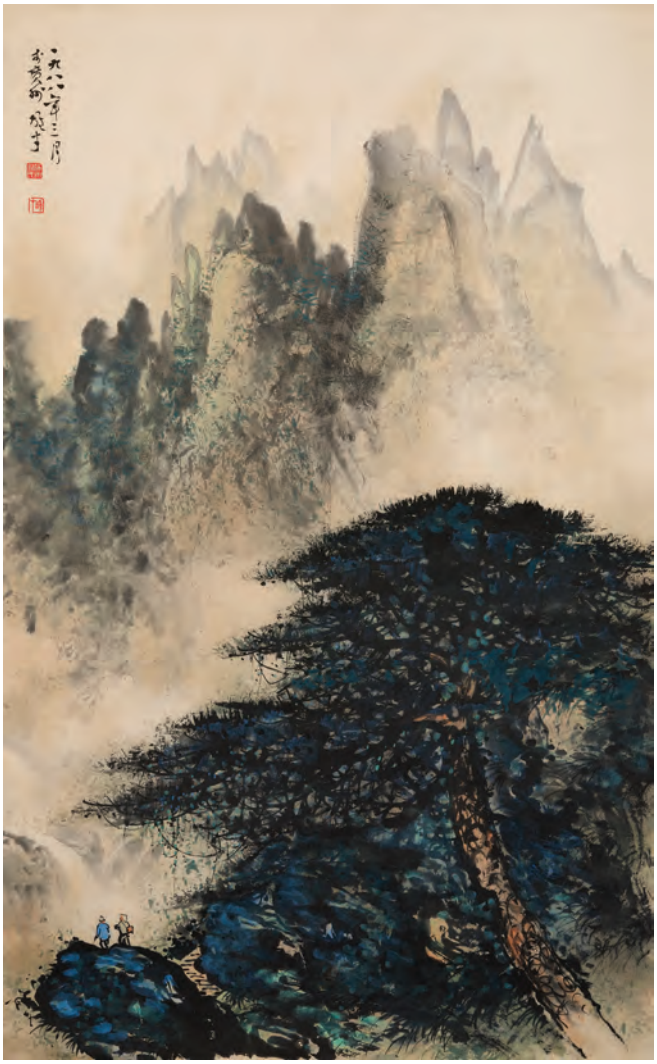
HK$250,000 - 350,000
US$32,000 - 45,000

陳文希　家鄉印象　設色紙本　立軸

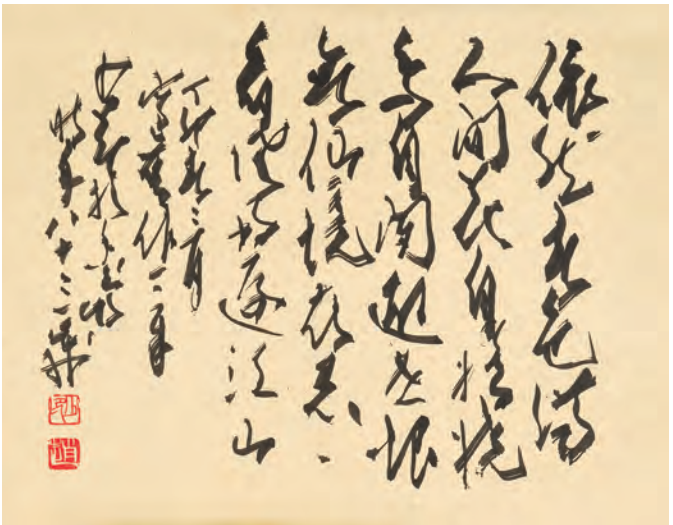
款識：
家鄉溪過，有此印象。文希。

鈐印：陳氏文希、長生

註：陳文希自幼喜歡觀察各種動物和鳥類，他在潮州的家四周盡是稻田和柑園，家中還飼養雞、鵝、鴨，甚至一對孔雀。他記得田中數不清的麻雀，「總是出神地看著它們聒噪、爭食、起飛、盤旋、跳擲。」他曾説「總之我的童年無憂無慮，單純的鄉村生活，反而使我有閑心和閑情去向許多有趣的事物探索、追尋，無論是人爲的，或來自大自然的，處處充滿美的啓示，我對繪畫的熱愛早已在那時孕育成熟了。」



930



931

930
LI XIONGCAI (1910-2001)
Hiking in the Pine Tree Mountain
Ink and colour on paper, hanging scroll
Signed Xiongcai, with two artist's seals
Dated 1988
82 x 51cm (32¼ x 20⅛in)

HK$80,000 - 120,000
US$10,000 - 15,000

黎雄才　松山遠眺　設色紙本　立軸　一九八八年作

款識：
一九八八年三月於廣州，雄才。

鈐印：端州黎氏、雄才

931
ZHAO SHAO'ANG (1905-1998)
Poem in Running Script; Bamboo and Insect
Ink on paper; ink and colour on paper, hanging scroll
Calligraphy inscribed and signed Shao'ang, with two artist's seals
Painting inscribed and signed Shao'ang, with three artist's seals
Dated dingmao (1987)
29.5 x 37cm (11⅝ x 14½in) each (2)

HK$30,000 - 50,000
US$3,800 - 6,400

趙少昂　行書自作詩、秋聲圖　水墨紙本、設色紙本　立軸　一九八七年作

款識：
依然春色滿人間，花自嬌嬈鳥自閒。避世恨無仙境在，忍看風雨遍江山。丁卯（1987）春三月，寫舊作一章，少昂於香島，時年八十三歲。
人有歲寒心，乃有歲寒節。何能貌不枯，虛心聽霜雪。丁卯（1987）春三月，少昂急就。

鈐印：少昂（二鈐）、趙（二鈐）、我為我自有我在

註：「依然春色滿人間」一首乃趙少昂一九五四年〈甲午題桃花〉，刊載於嶺南藝苑出版的《趙少昂自寫詩》頁13，本書收錄趙氏自作詩近二百首。「人有歲寒心」一首乃黃庭堅〈畫墨竹讚〉。

Previously in the Collection of Famous Malaysian Architect Ng Ah Bay

馬來西亞著名設計師黃啟基先生舊藏

Lots 932-933

黃啟基（1942-2022），最早為馬來西亞國家聘任的工業建築師，後轉換跑道至高爾夫球場設計。他所合作及設計的球場遍布東南亞各國及巴基斯坦。亦因此結交不少藝術界同好，在馬來西亞華僑收藏圈內具頗影響力。

932

932
DING YANYONG (1902-1978)
Eight Immortals
Ink and colour on paper, horizontal scoll and framed
Inscribed and signed Ding Yanyong, with one artist's seal
Dated dingsi (1977)
70 x 138cm (27½ x 54⅜in)

HK$150,000 - 250,000
US$19,000 - 32,000

丁衍庸　八仙過海　設色紙本　橫批 鏡框　一九七七年作

款識：
倒騎驢子張果老，稚氣尚存藍采和。道行高深呂洞賓，道貌岸然漢宗離。皇親國戚曹國舅，相貌古怪李鐵拐。簫聲入雲韓湘子，亭亭玉立仙姑何。丁巳（1977）冬日，丁衍庸。

鈐印：肖形印

933
DING YANYONG (1902-1978)
Scholar and Fisherman
Ink and colour on paper, framed
Titled and signed Ding Yanyong, with one artist's seal
Dated bingchen year (1976)
98 x 34.5cm (38⅝ x 13⅝in)

HK$30,000 - 45,000
US$3,800 - 5,700

丁衍庸　漁讀圖　設色紙本　一九七六年作

款識：
漁讀圖。丙辰（1976），丁衍庸。

鈐印：丁庸

933

934

935

934
LI FENGGONG (1884-1967)
Perching on and Old Tree
Ink and colour on silk, hanging scroll
Inscribed and signed Li Fenggong, with a dedication and two artist's seals
87 x 47.5cm (31¼ x 18¾in)

HK$10,000 - 20,000
US$1,300 - 2,500

李鳳公　英雄獨立　設色絹本　立軸　一九四七年作

款識：
春放萬花晴獻壽，芝呈五色慶長生。劍萍先生壽，丁亥（1947）六月十一日，唐君秋帆倩寫此以祝，嶺南李鳳公並識。

鈐印：鳳公、癸未生

935
HUANG HUANWU (1906-1985)
Grapes and an Oriole
Ink and colour on paper, scroll
Inscribed and signed Huang Han Huanwu, with a dedication and three artist's seals
68 x 26cm (26¾ x 10¼in)

HK$20,000 - 30,000
US$2,500 - 3,800

黃幻吾　黃鸝葡萄　設色紙本　鏡心

款識：
麗勤醫師雅屬，嶺南黃罕幻吾於滬上寓齋。

鈐印：黃罕、幻吾七十六歲作、曾遊日美加菲越柬老七國歸後作

936

937

936
DING YANYONG (1902-1978)
Crane Under Pine Tree
Ink and colour on paper, hanging scroll
Signed Ding Yanyong, with one artist's seal
Dated wuwu (1978)
136 x 70cm (53½ x 27½in)

HK$60,000 - 80,000
US$7,600 - 10,000

丁衍庸　孤松崔鶴圖　設色紙本　立軸　一九七八年作

款識：
戊午（1978），丁衍庸。

鈐印：肖形印

937
DING YANYONG (1902-1978)
Lotus and Birds
Ink on paper, hanging scroll
Signed Ding Yanyong, with a dedication and three artist's seals
135 x 68cm (53⅛ x 26¾in)

HK$60,000 - 120,000
US$7,600 - 15,000

丁衍庸　荷塘雙禽圖　水墨紙本　立軸

款識：
鴻耀仁弟，丁衍庸寫。

鈐印：丁庸、福甯老康、宜子孫

938

938
WEN YONGCHEN (1922-1995)
Zhong Kui and the Auspicious Bat
Ink and colour on paper, scroll
Titled and signed Wen Yongchen, with three artist's seals
Dated xinwei year (1991)
Miniature script signed Wen Yongchen, dated 1991, with four artist's seals
40 x 39.5cm (15¾ x 15½in)

HK$15,000 - 25,000
US$1,900 - 3,200

Provenance:
From the artist's family collection

溫永琛　引福歸堂　設色紙本　鏡心　一九九一年作

款識：
引福歸堂。辛未（1991）夏日，溫永琛繪。
舉世惟知貌取人，峨冠長劍漫奉身。若非捉鬼稱神技，寢陋如君熟之親。鍾馗捉鬼有威名，莽莽乾坤妖祲盈。安得重生鍾進士，人間魑魅一時清。南山進士貌不揚，千載卻留名字香。自是稗官如是説，更能引福得歸堂。辛未（1991）夏日，時客星洲，溫永琛書。

939

微書：（同上）
公元一九九一年五月九日，客於星洲旅次，永琛時年六十九。

鈐印：溫永琛印、六十後翰墨、六十後作、溫、永琛、溫、六十後作

來源:
畫家家屬珍藏

939
WEN YONGCHEN (1922-1995)
Nine Fish
Ink and colour on paper, hanging scroll
Inscribed and signed by Zhao Shao'ang (1905-1998), with two calligrapher's seals and four artist's seals
Dated bingyin year (1986)
132.5 x 68.5cm (52⅛ x 27in)

HK$30,000 - 50,000
US$3,800 - 6,400

Provenance:
From the artist's family collection

940

JU LIAN (1828-1904)
Temple in the Autumn Mountain
Ink and colour on silk, framed
Titled and signed Guquan Ju Lian, with one artist's seal
Dated bingshen year (1896)
47.5 x 35.5cm (18¾ x 14in)

HK$30,000 - 50,000
US$3,800 - 6,400

居廉　木落參差見寺樓　設色絹本　鏡框　一八九六年作

款識：
木落參差見寺樓。丙申（1896）冬日，擬耕煙老人意，古泉居廉。

鈐印：古泉

940

溫永琛　九如圖　設色紙本　立軸 一九八六年作
趙少昂題識

款識：
春江迎赤鯉，吐氣雨雲從。擊破桃花浪，翻身欲化龍。永琛繪圖，丙寅（1986）新春，少昂題，時年八十二。鈐印: 趙、少昂

鈐印：怡情悅性、如意、曾游三洋四海五洲八十餘國、鶴山溫永琛六十後所作書畫

來源：
畫家家屬珍藏

Previously in the Collection of Renowned Dealer Zhang Dingchen (?-circa 2007)

張鼎臣舊藏中國書畫

Lots 941-949

張鼎臣 (?-約2007) ，祖籍河北，年輕時受業於北京琉璃廠古董商、裱畫師馬霽川。一九四八年，張鼎臣赴南京開店，後移居香港。 得益於長期的經營實踐，張鼎臣眼力頗佳。不僅與當時許多鑒定權威如劉九庵、耿寶昌等保持往來，更成爲張大千在香港購藏、銷售古代書畫的代理人之一。大千每經香港，便與張鼎臣盤桓多日，交誼深厚。二十世紀五十年代，張大千帶往海外的古代書畫，其中一批經張鼎臣手轉賣給銀行家陳仁濤，陳氏再將作品分賣給海外公私收藏，亦有不少作品最終進入紐約大都會博物館永久館藏。

941

942

941
WU ZI (1755-1821)
Calligraphy in Running Script
Ink on paper, fan leaf
Inscribed and signed Yi'an Wu Zi, with a dedication and one artist's seal
Dated renshen (1812)
18 x 52.5cm (7⅛ x 20⅝in)

HK$20,000 - 40,000
US$2,500 - 5,100

吳鼐　行書論畫　水墨紙本　扇面　一八一二年作

款識：
仁廟時烏目山人、白雲外史仝以六法擅長，然惲自以所作山水不如石谷，當讓渠獨步，遂絕不作山水，專寫花卉。其實南田山水取法北苑，兼得倪迂之筆，空靈清妙，足以成家，非石谷所能掩也。此扇用墨全守家，巖谷樹石，有不取諸鄰，自在流出之妙。壬申（1812）四月，小集西園，承芝樵先生見示，因跋其背。抑庵鼐並書。

鈐印：吳鼐

註：吳鼐，字及之、山尊，號抑庵、南禺山樵、達園。安徽全椒人。嘉慶四年（1799）進士，選庶吉士，官侍講學士。參與編修《八旗詩》、《高宗實錄》。工書畫，花卉筆意清新，近陳淳，山水學王原祁。吳氏亦好收藏、揣摩宋元古籍珍本，並親自校勘影印。著《夕葵書屋集》等。

942
ATTRIBUTED TO CHEN HONGSHOU (1598-1652)
Appreciating Clouds Under Pine Tree
Ink and colour on paper, fan leaf
Signed Chen Laolian, with one artist's seal unreadable
16 x 46.5cm (6¼ x 18¼in)

HK$30,000 - 50,000
US$3,800 - 6,400

陳洪綬（款）松下觀雲圖　設色紙本　扇面

款識：
陳老蓮。

鈐印：一印漫漶不辨

943 944 943

943
WANG JIQIAN (C.C. WANG, 1906-2003)
Calligraphy Couplet in Running Script
Ink on paper, pair of hanging scrolls
Signed Wujun Wang Jiqian, with a dedication and three artist's seals
Dated guiyou (1993)
131 x 31cm (51⅝ x 12¼in) each (2)

HK$15,000 - 25,000
US$1,900 - 3,200

王己千　行書七言聯　水墨紙本　立軸一對　一九九三年作

款識：
小樓一夜 春雨，深巷明朝賣杏花。陸游句。癸酉（1993）春，寫似鼎丞老弟補壁，吳郡王己千。

鈐印：王季遷印、懷雲樓、溪岸草堂

944
FANG RUO (1896-1954)
Wanmu Temple in the Mountains
Ink and colour on paper, hanging scroll
Inscribed and signed Fang Ruo, with one artist's seal
135 x 68cm (53⅛ x 26¾in)

HK$50,000 - 100,000
US$6,400 - 13,000

方若　萬木菴圖　設色紙本　立軸

款識：
萬木菴圖。不必有此。偶憶「萬木無聲待雨來」句，遂以名菴寓萬安之意，亦佳。方若。

鈐印：古貨富翁方若

註：方若，字藥雨、楚卿，號劬園，別號古貨富翁。浙江定海人，居天津。曾任北洋大學堂教授、《國聞報》主筆。方氏嗜金石書畫，尤喜古泉。公餘閒時，考究歷代鑄錢之源，成果頗豐。研究著作有《古貨菁華》、《舊雨樓古貨全稿》、《言錢別錄》、《古貨今 》，《古金銀譜》等。

945
MO YOUZHI (1811-1871)
Calligraphy Couplet in Seal Script
Ink on paper, pair of hanging scrolls
Signed Lvting Mo Youzhi, with two artist's seals
134.5 x 31.5cm (53 x 12⅜in) each (2)

HK$60,000 - 80,000
US$7,600 - 10,000

莫友芝　篆書七言聯　水墨紙本　立軸一對

款識：
玉德金聲寓於石，明窗大几清無塵。郘亭莫友芝。

鈐印：友芝私印、郘亭眄叟

945

946
ANONYMOUS
Wen Tianxiang's Qin Rubbing
Ink on paper, hanging scroll
Annotation inscribed and signed by Wenzhi, She Wenzhi, Yang Xie (1781-1850), Ni Tai, Xu Mou (?-1839), Wang Maogong, Wang Yungong, Qu Zhongrong (1769-1842), with a total of twelve collectors' seals
141 x 37cm (55½ x 14½in)

HK$150,000 - 250,000
US$19,000 - 32,000

文天祥古琴拓片　水墨紙本　立軸
佘文植、楊澥、徐楙、瞿中溶等題識

簽條：文信國琴景，斥青題。(裱於裱邊)

琴腹款識:
松風一榻雨蕭蕭，萬里封疆夜寂寥。獨坐瑤琴悲世慮，君恩猶恐壯懷消。時景炎元年，蒙恩遣問召人，夜宿青原寺感懷之作，譜於琴中識之。文山。鈐印：仁至義盡、□□□琴之信

題識：
（一）無憂林室寶藏。鈐印：文植寶之、□、無憂林室（琴腹）
（二）枯桐三尺七條弦，曾伴孤忠墅寺眠。夜雨深宵憐獨坐，紀恩手勒趙家年。癸巳（1833）嘉平十一日觀文信國琴景本於無憂林室，敬題二十八字，吳江楊澥。鈐印：澥
（三）白雁高飛天水碧，南渡山河銷平壁。抱琴北走汪水雲，撫琴西哭謝文節。此時號石勤王師，獨有當年文信國。聞公聲伎滿當前，入耳箏琶與管笛。一朝揮去歎時艱，剩有瑤琴橫七尺。一彈忠肝披聲自，發金石再彈。國事悲弦號泣，零丁洋裏擊節哀。五披嶺上戰鼓竭，紫市英魂歸帝闇。古調千秋廣陵絕，吁嗟乎!古調千秋廣陵絕誰與拓□遺琴式。疑有松風拂紙來，仿佛哀音帝中出。才曠知心世豈無，墨痕況見淋漓跡。題詩一抵朱鳥歌，日落厓山海雲黑。芸皋周凱敬題，吳山後學倪泰敬書。時在道光甲午（1834）夏五月廿又六日。
（四）白雁落沙潮汐平，刺船海水盡飛聲。此時孤臣淚沾襟，抱琴夜走潮陽城。半壁江山又如此，幺聽獨彈未紀。餘音嫋嫋衾以思，可憐趙氏遺孤兒。前年六舟僧示我銕女□知從，龍名前作靈瑞，字又見鐵印，解不祥。何時八閩移海昌，吁嚕忠肝堅若 。憤氣填膺何處説，金徽無情卻嗚咽。問蘧廬逸客徐楙題於吳門百花龕。鈐印：徐楙子勉父信印長壽
（五）味雪王懋功、雲鳧允功同拜手敬觀。鈐印：叔之
（六）道光十三年癸巳（1833）秋九月，虎林徐問蘧先生見貽文信國琴拓本，云是琴藏於粵東某家，鷄林人持千金來購，主人勿與，可見物以人重，乃能名播外夷，爭相寶貴。若此所謂，上為日星，下為河嶽，浩然正氣，沛乎宇宙者也。竊攷顯帝德祐二年五月，益王即位於福州，改元景炎元年，是時公年四十，知樞密院事。十一月帝走潮州，十二月次惠州，遣使請降於元矣。琴題「景炎元年」，而不書月，豈帝走潮州、君臣行役時邪？抑即蒙恩召入、夜宿青原寺時耶？要以古寺荒涼，君臣駐宿，一彈再鼓，慷慨激昂，不忍書記月日耳。惜乎青原寺無從攷核，姑闕以俟博覽者。佘文植敬題。鈐印：樹人
（六）角聲漫天寒月落，野寺荒涼飛凍雀。條條七弦弦無聲，一字一血成茲銘。偶然揮手心膽裂，霹靂一聲已屈 。北庭土室獨俛仰， 入長歌作絕響。空山蜀桐足三尺，宋家陵闕無松柏。右題文信國琴拓本於吳門寓館。 城赤蓬里無不可翁老木瞿中溶。鈐印：中溶、古泉山館、博□

藏印：硯君所藏金石、運臂習勤之室

註：佘文植，字樹人，號侶梅。江蘇吳縣人。擅畫，山水、花卉、人物，出筆古拙，有奇氣。亦善鑒藏，嗜金石。
楊澥（1781-1850），字竹唐，號龍石、聾石、野航子。松陵（今江蘇吳江）人，中年移居蘇州，以鬻藝為生。楊澥多才藝，工詩文，嗜篆刻，於吳門印林聲名斐然。兼擅金石文字考據之學，凡周秦彝器碑碣，均能甄辨流源與真偽。亦精刻竹，刀法深圓，在扇骨上所刻山水、花草、人物，及縮摹金石文字，蠅頭細書，窮工極巧，纖微畢現。
徐楙，字仲繇，字仲繇，號問蘧、問年道人。杭州諸生。嗜書畫、金石，精篆刻。
瞿中溶（1769-1842），字木夫、鏡濤，號空空叟。上海嘉定人。諸生，官湖南佈政司理問。精金石考據，富藏漢鐙、銅像、古泉、古鏡、漢磚瓦等。於湖南為官之餘，遍及荒郊遺址，搜訪古遺物，當時金石愛好者無不慕名結交，共作考證辨析。輯《石鏡軒圖錄》、《古鏡圖錄》。

946

947
HUI JUN (1902-1979)
Landscape after Old Master
Ink and colour on paper, album of twelve leaves
Inscribed and signed Xiaotong Hui Jun, with a total of twenty-three artist's seals
31 x 25cm (12¼ x 9⅞in) each (12)

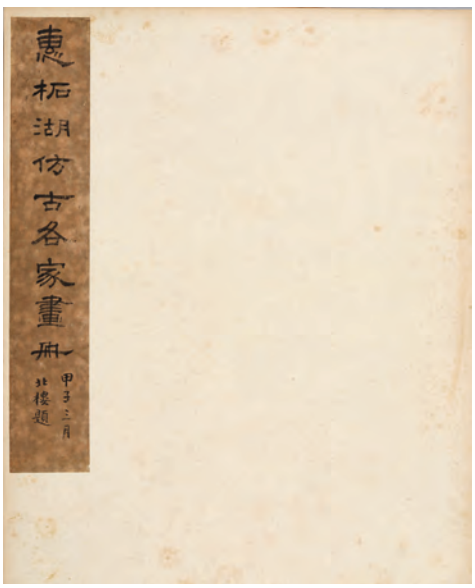
HK$100,000 - 200,000
US$13,000 - 25,000

惠均　仿宋元名家冊　設色紙本　冊頁十二開　一九二四年作
金城署簽

題簽：
惠柘湖仿古各家畫冊。甲子（1924）三月，北樓題。

款識：
（一）溪山雪霽。宣統甲子（1924）正月，仿李咸熙意，孝同惠均。
（二）臨倪高士。
（三）夏山高隱。用王叔明法。
（四）橅吳仲圭。
（五）仙山樓閣。松雪翁本。
（六）米海岳雲山圖。
（七）湖山春曉。仿趙大年。
（八）寒林圖。臨郭河陽。
（九）關山行旅。法范華原。
（十）師董北苑。
（十一）仿關仝筆。
（十二）摹李將軍遺意。

鈐印：曼殊惠均（十鈐）、孝同（十鈐）、均印（二鈐）、孝同畫印



947

夏山高遠
用王蒙明法

臨倪高士

谿山雪霽

湖山春曉

未西岳雲山圖

隱山樓閣
松雪翁本

倣關仝筆

師董北苑

關山行旅
法范華原

948
ZHANG DAQIAN (CHANG DAI-CHIEN, 1899-1983)
Seasonal Flowers
Ink and colour on paper, horizontal scroll, framed
Inscribed and signed Yuan, with three artist's seals
69 x 133cm (27⅛ x 52⅜in)

HK$400,000 - 800,000
US$51,000 - 100,000

張大千　四季花卉　設色紙本　橫批　鏡框

款識：
青藤妙筆人間寶，我欲傳之愧未好。興到不如春與秋，四時花卉隨意草。青藤花卉，工不及白陽，而逸韻過之，石濤、八大二師莫不尊之。鄭板橋迺欲門下走，其傾服可謂至矣。花朝之日，窻明几淨，乘興寫此並識，八十一叟爰。

鈐印：張爰之印、大千居士、大風堂

948

張鼎臣（左）和張大千
照片由張鼎臣家屬提供
Zhang Dingchen (left) and
Zhang Daqian
Photo courtesy of Zhang
Dingchen's family

949
ZHU MEICUN (1911-1993)
Fishing Lady
Ink and colour on paper, hanging scroll
Signed Zhu Meicun, with one artist's seal
Dated renchen year (1952)
99.5 x 40.5cm (39⅛ x 16in)

HK$50,000 - 100,000
US$6,400 - 13,000

朱梅邨　漁女　設色紙本　立軸　一九五二年作

款識：
壬辰（1952）歲暮，朱梅邨。

鈐印：梅邨、明豔不衿花貌

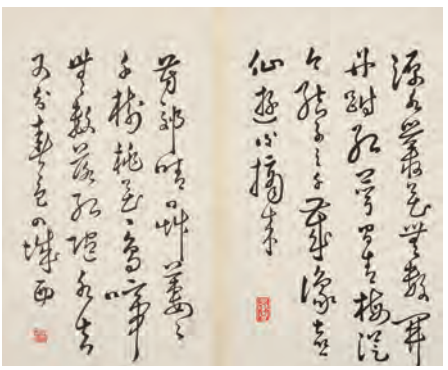
950
WU YUNRUI (1892-1976)
Flowers and Birds; Poems in Running Script
Ink and colour on paper; ink on paper, twenty-four leaves
Inscribed and signed Linruo, with a total of thirty-three artist's seals
Dated jimao (1939), renwu (1942)，jiashen (1944), thirty-third year of the Republic (1944), yiyou (1945) and 1946 respectively
33.5 x 18.5cm (13¼ x 7¼in) each (24)

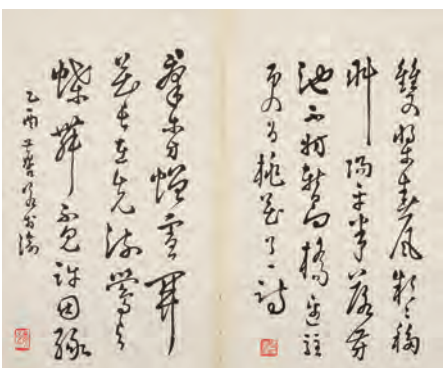
HK$20,000 - 40,000
US$2,500 - 5,100

吳蘊瑞　花鳥行書冊　設色、水墨紙本　冊頁十二開
一九三九至一九四六年作
呂鳳子、許士騏題跋

款識：
（一）葉暗乳鴉啼，風定老紅猶落。乙酉（1945）夏，酷暑中補，麟若於漁廬。鈐印：麟
己卯（1939）夏，麟若寫。鈐印：麟
（二）牡丹花下連宵醉，今日閑看黑牡丹。得此躬耕東海曲，一貧無慮百憂寬。〈石屏題牛圖〉。一九四六年元月，麟若於渝。鈐印：麟
三十三年麟若。鈐印：麟、患中奮鬥
（三）天下江山第一州，可能無地著詩流。黃金不愛買官職，白髮猶堪上酒樓。三十五年（1946）新春，書於重慶之郊。鈐印：麟若、患中奮鬥
建國三十三年（1944）麟若寫生。鈐印：麟、聊自娛
（四）團團堤路行無極，一株一步楊柳碧。佳人反復看桃花，自恨 邊簪不得。〈東湖看花呈宋原父〉。麟若。鈐印：蘊瑞
甲申（1944），麟若。鈐印：蘊瑞、興來隨筆
（五）凜凜冰霜節，修修玉雪身。便無文與可，自有雀傳神。壬午（1942）冬，麟若題。鈐印：麟若
壬午（1942）麟若。鈐印：麟、鳥語花香
（六）東觀奇童承詔後，南昌故尉欲仙時。右錄周必大句。壬午（1942）冬，麟若於古渝州。鈐印：瑞、麟
壬午（1942）麟若寫。鈐印：麟若
（七）歲歲春風花覆牆，摘來紅實亦甘香。當時若種瑤池本，卻恐清河未得嘗。癸未（1943）春，麟若於重慶。鈐印：麟
麟若。鈐印：麟若、患中奮鬥
（八）源水叢花無數開，丹跗紅萼間青梅。從今結子三千歲，預喜仙遊復摘來。
芳郊晴日草萋萋，千樹桃花一鳥啼。無數落紅隨水去，又分春色入城西。
鈐印：麟、蘊瑞
（九）雙峰直上與天參，僧共白雲棲一庵。今古詩人吟不盡，好山無數在江南。石屏〈巾子山翠微閣〉，麟若。鈐印：吳麟若印
三十三年（1944）年，麟若寫生。鈐印：麟、愛畫入骨髓
（十）玉笥千峰雨，金風十日秋。 誰能多載酒，來此共登樓。 山立閱萬變，溪深納泉流。 故人歸未得，我亦為詩留。〈江村何宏甫載酒過清江〉。鈐印：吳麟若印
建國三十三年（1944），麟若寫生。鈐印：麟、竹齋
（十一）雙槳春風款款移，斜陽平半落芳池。不妨暫向橋邊駐，更為

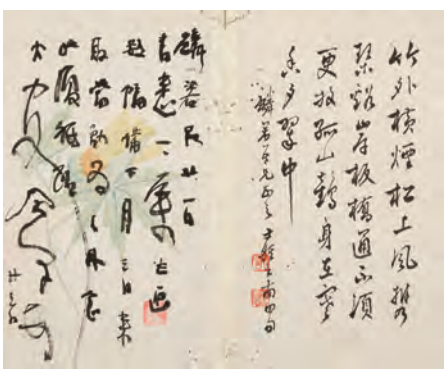
949





桃花了一詩。鈐印：吳麟若印
群木方憎雪，開花長在先。流鶯與蝶舞，不見許姻緣。乙酉（1945），麟若於渝。鈐印：麟
（十二）篔簹谷口白雲生，雲里琅玕萬玉聲。驚破幽人春枕夢，一窗斜月半梢橫。建國三十二年（1943）元旦，吳麟若。麟若。鈐印：麟若
鈐印：麟

題跋：竹外橫煙松上風，攜琴溪岸板橋通。不須更放孤山鶴，身在寒香夕翠中。麟若吾兄正之，士騏書南田句。鈐印：許、士騏畫記
麟若兄，廿一日書悉。一，屬作畫數幅，備下月三日來取，當勉為之。勿念。此復祇頌大安。鳳子頓首。廿三日。（此頁書於詩婢家製箋紙）



950

951
ZHENG SHANXI (CHENG SHAN-HSI, B.1932)
Three Goats
Ink and colour on paper, hanging scroll
Signed Zheng Shanxi, with three artist's seals
Titleslip with two artist's seals
Dated xinwei (1991)
Poetry hall: 25 x 69.5cm (9⅞ x 27⅜in);
Painting: 138 x 69.5cm (54⅜ x 27⅜in)

HK$80,000 - 150,000
US$10,000 - 19,000

鄭善禧　三陽開泰　設色紙本　立軸　一九九一年作

詩堂：
三羊開泰。鈐印：閩漳鄭氏、善禧書畫

款識：
辛未（1991）之春，鄭善禧畫。

鈐印：鄭、善禧、六十

吸引力畫廊一九九一年作品證書
Gallery certificate issued in 1991

951

952
WAN QINGLI (1945-2017)
Ancient Folks
Ink and colour on paper, hanging scroll
Titled and signed Wan Qingli, with six artist's seals
Poetry hall titled, inscribed and signed Wan Qingli, with three artist's seals
Dated dingchou (1997)
Poetry hall: 19 x 73cm (7½ x 28¾in)
Painting: 141 x 73cm (55½ x 28¾in)

HK$20,000 - 50,000
US$2,500 - 6,400

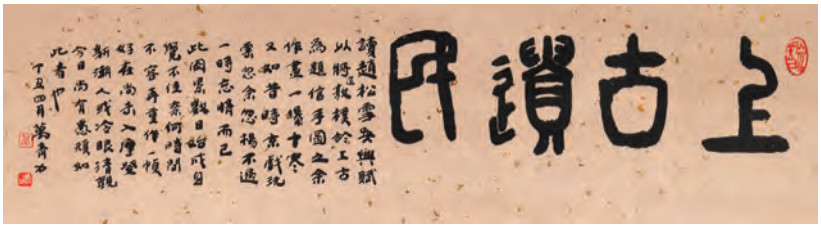
萬青屴　上古遺民　設色紙本　立軸　一九九七年作

詩堂：
上古遺民。讀趙松雪〈吳興賦〉，以將還敦樸於上古為題，信手圖之。余作畫一曝十寒，又如昔時京戲玩票，忽余忽楊，不過一時忘情而已。此圖累數日始成，自覺不佳，奈何時間不容再重作一幀，好在尚未入摩登，新潮人或冷眼清觀，今日尚有愚頑如此者也。丁丑（1997）四月，萬青屴。鈐印：萬、青力、山水

款識：
上古遺民。丁丑（1997）四月初夏，萬青屴。

鈐印：萬、青力、宣城、小棚友、萬、肖形印

註：萬青屴畢業於中央美術學院，先後師從吳作人、李可染、陸儼少。一九八四年赴美留學，師從堪薩斯大學教授李鑄晉，獲藝術史碩士及哲學博士。一九八九年起，執教於香港大學藝術學系。二〇一三年，香港藝術館特邀萬青屴將其珍藏的近現代師友作品，舉辦「存念—萬青屴珍藏師友餽贈書畫印」展覽，以誌其思懷老師、摯友的深厚情誼。
萬青屴專精於中國近現代繪畫史的研究，專著包括《李可染評傳》、《李可染的世界》、《萬青屴美術文集》、《並非衰落的百年十九世紀中國繪畫史》以及與乃師李鑄晉合著的《中國現代繪畫史》〈晚清之部〉、〈民初之部〉、〈當代之部〉三部曲。



952

953

953
HU NIANZU (1927 - 2019)
Clouds in the Mountains
Ink and colour on silk, horizontal scroll, framed
Inscribed and signed Yiyang Hu Nianzu, with two artist's seals
Dated bingwu (1966)
120 x 62cm (40 x 24⅜in)

HK$25,000 - 40,000
US$3,200 - 5,100

胡念祖　朝雲暮雨山中色　潑彩絹本　橫批　鏡框　一九六六年作

款識：
朝雲起山南，暮雲起山北。祇有山中人，朝暮看山色。丙午（1966）之秋，用新購大筆，試以先染後皴法，寫於麗水精舍，益陽胡念祖。

鈐印：念祖畫記、墨華　雲

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954
HE HUAISHUO (HO HUAI-SHUO, B.1941)
River Landscape
Ink and colour on paper, horizontal scroll, framed
Titled and signed He Huaishuo, with two artist's seals
Dated jiwei (1979)
90 x 180cm (35⅜ x 70⅞in)

HK$120,000 - 250,000
US$15,000 - 32,000

Provenance:
Private collection, Taiwan
Dharma Drum Mountain, Charity Auction of Contemporary Art and Jewelry, 1998, lot 200

何懷碩　千帆乘風圖　設色紙本　橫批　鏡框　一九七九年作

款識：
千帆乘風圖。己未（1979）年冬，何懷碩。

鈐印：何、懷碩

來源：
台灣私人收藏
法鼓山，當代藝術品暨珠寶義賣會，1998年，拍品編號200

法鼓山義賣圖錄封面及拍品頁
Charity auction catalogue

955

955
GU MEI (KOO MEI, B. 1929)
Fishing in Autumn River
Ink and colour on paper, framed
Signed Gu Mei, with three seals of the artist
Dated with seal guiyou (1993)
63 x 45cm (24¾ x 17¾in)

HK$30,000 - 50,000
US$3,800 - 6,400

顧媚　秋山釣艇　設色紙本　鏡框　一九九三年作

款識：
顧媚。

鈐印：嘉瀰、顧媚、癸酉

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LIU GUOSONG (LIU KUO-SUNG, B. 1932)
Landscape
Ink and colour on paper, framed
Signed Liu Guosong, with one artist's seal
Dateed 1969
45.5cm Diameter (17⅞in)

HK$70,000 - 90,000
US$8,900 - 11,000

Provenance:
Private collection, Taiwan

Note: The Liu Kuo-sung Foundation confirmes that this work will be included in the forthcoming Liu Kuo-sung Catalog Raisonne.

劉國松　太空系列　設色紙本　圓光　鏡框　一九六九年作

款識：
劉國松，一九六九。

鈐印：劉

來源：台灣私人收藏。

註：本幅經劉國松基金會確認，將收錄於即將出版的〈劉國松全集〉中。

上世紀六十年代，劉國松深感一味追隨模仿西方現代藝術流行模式的不當，他放棄油彩與畫布，而回歸紙墨世界，倡導中國畫的現代化。開始嘗試一系列墨水拓印技巧的作品，運用抽象藝術的概念，調整畫面的焦點，以俯望、鳥瞰方式，由太空掃視地秋，並發明粗筋棉紙，藉此創造出獨特的「抽筋剝皮皴」。與此同時，還提出「模仿新的，不能代替模仿舊的；抄襲西洋的，不能代替抄襲中國的」的鮮明主張。

一九六八年，美國太空探測計劃的阿波羅八號，在聖誕前夕從月球軌道發送一份禮物給全世界——「地球上升」的照片，給予劉國松巨大啓發。從這裡演化出無數的幻想與變奏曲，縱跨各年代，匯集成著名的太空系列創作。

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JIN SHA (B. 1968)
Disappeared in the Mirror No.13
Ink and colour on silk, fan, framed
With one artist's seal
Executed in 2016
27 x 30cm (10⅝ x 11¾in)

HK$50,000 - 100,000
US$6,400 - 13,000

Solo Exhibition:
Dongjing·Xijian (Eastern Realm, Western Reflection): Solo Exhibition of Jin Sha, Fortis Arts Centre, Shenzhen, China, 20 22
Mastering Illusions: Contemporary Ink Paintings by Jin Sha, Red Line Contemporary Art Centre, Denver, Colorado, USA, 2018
Jinghua·Shiyu (Flowers in the Mirror, Words in the Mind): Solo Exhibition of Jin Sha, Amy Li Gallery, Beijing, China, 2016

Group Exhibition:
Zhiwan·Suyu (Fans in Hand, Words on Silk): Contemporary Gongbi Circular Fan Paintings, Huahui Cultural and Art Centre, Beijing, China, 2020
Art·Garden: Exhibition of Garden Paintings, San Qing Shang Art Centre, Hangzhou, China, 2017

From the artist:
One day, I happened to come across "The Yongzheng Emperor's Screen of Twelve Beauties" and became fascinated by the paintings. The beauties are depicted with alluring features, exquisite makeup, graceful postures, and splendid attire adorned with jewels. One beauty is leaning on the couch, watching birds, one is sipping tea under the shade of the paulownia tree, another is admiring the beauty of stones and butterflies, and yet another is sewing under dim candlelight, all seem delightful and dreamy. However, when observed closely, their eyes are full of sorrow, grievance, blame, and sadness. There comes the idea of creating the series of paintings named Disappeared in the Mirror (Jinghua Shiyu).

I adopted a mirrored composition and invited the twelve beauties into my paintings. I imagined each beauty gazing at their own reflection into the mirror, placed within the same interior, seated on the same bed, leaning on the same couch, holding the same book, and staring into the same mirror, with everything recreated as its original scene. However, who is on the inside and who is on the outside? What is real and what is not? How to distinguish the virtual from the actual? The answers depend on the viewer's judgement.

Mirror is a necessity in daily life used for retouching one's appearance and enabling people to face others with full energy and radiance. However, when one faces the mirror alone in the middle of the night, with the hustle and bustle quieted down and without any adornments, a different reflection is revealed and one's inner world is exposed. Perhaps at this moment, the reflection is more genuine to one's true self.

Therefore, I think that one needs two mirrors in life, one to modify the appearance and cover up the flaws, and the other to reflect the heart and improve oneself. The two mirrors are like two sides of human nature, and both are essential.

I look forward to exploring together with the viewers the flowers in the mirror and the words in their mind.

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金沙　鏡花蝕語：深宮圖之十三　設色絹本　成扇　鏡框
二〇一六年作

鈐印：金

個展：
〈東境· 西鑒：金沙個展〉，富諾德藝術中心，深圳，2022年
〈掌控幻像：金沙個展〉，Red Line 當代藝術中心，丹佛，科羅拉多州，美國， 2018年
〈鏡花· 蝕語：金沙個展〉，艾米李畫廊，北京，2016年

群展：
〈執紈· 素語：當代工筆團扇作品邀請展〉，華匯文化藝術空間，北京，2020
〈藝· 圃：園林主題繪畫作品邀請展〉，三清上藝術中心，杭州，2017

畫家自述：
一日，恰逢偶見《雍正十二美人圖》，畫中的美人面容姣好、妝容精緻、衣著華麗、頭配珠釵、身姿婀娜；或倚榻觀雀、或桐蔭品茶、或觀石賞蝶、或燭下縫衣，令人羨慕、為之動容；然細品之時，卻發現每位佳人的眼神之中似充滿哀怨，或是情、或是怨、或是憂、或是愁.....於是，便有了創作〈鏡花蝕語 〉的想法。
我採用鏡像的構圖，請十二位美人進入我的畫面，宛若美輪美奐的霓裳軀殼對鏡相視，在同一間內室,坐同一張床榻，倚著同一條案几，拿著同一本書，對著同一面鏡，一切都如原有的景象；只是誰在裏？誰在外？誰是真？誰是假？那個是實景？那個是虛境？都有待觀者自行判別了。
鏡，作為人們日常生活中的必備之品，人們每每用之以自我修飾、觀照面容，以便精神飽滿、光鮮照人的去面對他人。而每當喧囂已去，深夜之時，獨自一人面對孤鏡，凝視自己，無需修飾，直觀內心，確是另外一番鏡像，或許此時的自我才更加的真實.....
於是，我覺得人的一生需要兩面鏡子，一面修飾外表、掩蓋缺陷；另一面觀照內心、不斷的修為自我.....或正如人性的兩面，缺一不可。
鏡花，鏡中之花；蝕語：心中之語；我期待與觀者共同探討。

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ANONYMOUS
Guanyin
Ink and colour on silk, scroll
222 x 107cm (87⅜ x 42⅛in)

HK$200,000 - 400,000
US$13,000 - 25,000

佚名　觀音像　設色絹本　鏡心

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you".

Our **List of Definitions** and **Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as auctioneer of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*'s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer's Agreement** save for those varied by announcement given out orally before and/or during the Sal**e,** which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer.*

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. No reference is made in the Catelogue to any defect, damage or restoration of the Lot. Please see paragraph 15.

Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a Lot will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the *Seller)* about the *Lot* only and is not part of the Contractual Description in accordance with which the *Lot* is sold by the *Seller.*

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer*'s *Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

Estimates are in the currency of the Sale.

Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any Contract for *Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*'s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by Bonhams, or by any person on Bonhams' behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by Bonhams or on Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer*'s *Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot,* to combine two or more *Lots,* to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer*'s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*'s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that

other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement,* set out at Appendix 2 at the back of the *Catalogue.*

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the Sale. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder.* We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first HK$400,000; plus
27% of the *Hammer Price* from HK$400,001
and up to HK$7,500,000; plus
21% of the *Hammer Price* from HK$7,500,001
and up to HK$50,000,000; plus
14.5% of the *Hammer Price* above HK$50,000,000

8. TAX

The *Hammer Price* and the Buyer's Premium payable by the *Buyer* is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the Purchase Price payable by the *Buyer*.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus Tax and any other charges and Expenses to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

Bonhams' preferred payment method is by bank transfer

Bank transfer: you may electronically transfer funds to our *Client Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Client Account* details are as follows:

Bank :	HSBC
Address :	Head Office 1 Queen's Road Central, Hong Kong
Account Name:	Bonhams (Hong Kong) Limited. - Client A/C
Account Number:	808 870 174001
SWIFT Code:	HSBCHKHHHKH

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank : all cheques must be cleared before you can collect your purchases;

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HK$80,000. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes;

Debit cards issued by a Hong Kong bank (EPS): there is no additional charge for purchases made with these cards in person;

Credit cards: American Express, Visa and Mastercard only. There is a HK$200,000 limit on payment value if payment is made in person.

Payment by telephone may also be accepted up to HK$50,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

China UnionPay (CUP) debit cards: There is no limit on payment value if payment is made in person.

It maybe advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our
Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the *Sale*.

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*.

13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale,* neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot,* or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract* (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. DAMAGE AND RESTORATION

Bidders should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports,* we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

16. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer's Premium.*

17. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

18. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a

matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

19. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

20. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

21. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale, see clause 13.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to CITES regulations.
Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

22. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS *CONTRACT*, THE *SELLER'S* LIABILITY IN RESPECT OF THE QUALITY OF THE *LOT*, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY *DESCRITION* IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE *LOT* FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

1.3 *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 The *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the *Lot*

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and Taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) Bonhams' opinion about the *Lot* and which is not part of the *Contractual Description* upon which the Lot is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or Bonhams and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by Bonhams. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 *Risk* in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in

accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams*' possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You will collect and remove the *Lot* at your own expense from *Bonhams*' custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams*' instructions or requirements.

7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.5 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale* the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract* for *Sale* of the *Lot* for your breach of contract;

8.1.2 to re-sell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any re-sale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the Auctioneer's hammer in respect of the *Lot*.

9.2 Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller,* whether implied by the *Sale* of *Goods Ordinance* (Chapter 26 of the Laws of Hong Kong) or otherwise.

9.3 The *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale.*

9.4 The *Seller* will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.5 In any circumstances where the *Seller* is liable to you in respect of the *Lot,* or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of *contract,* statutory duty, bailee's duty, restitutionary claim or otherwise.

9.6 Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly)any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding* Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assignees of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

11 GOVERNING LAW AND DISPUTE RESOLUTION

11.1 **Law**
All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place

11.2 **Language**
The *Contract for Sale* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the sale of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The **Definitions and Glossary** contained in **Appendix 3** to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed at the beginning of the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract* for *Sale* of the *Lot* between you and the *Seller* is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you and at that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement.*

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide a guarantee in the terms set out in paragraph 9.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the *Lot* as principal) made as agent on behalf of the *Seller.*

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 The *Purchase Price* for the *Lot*;

3.1.2 A *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 If the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice* to *Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and Tax and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you,

any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a stamped, paid invoice, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*.Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of HK$50 plus Tax per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the *Notice to Bidders*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams*' order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time there after in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1) (b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium, Tax* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *sale* to you by woodworm and any *damage* is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or *damage* is caused by or claimed in respect of any negligence, other tort, breach of *contract,* statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.4 In any circumstances where we are liable to you in respect of a *Lot,* or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you maybe entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any *loss* or *damage* alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of *contract,* statutory duty, bailee's duty, a restitutionary claim or otherwise.
You may wish to protect yourself against loss by obtaining insurance.

10.5 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong) , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

11.1 You may not assign either the benefit or burden of this agreement.

11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given

in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

11.8 In this agreement "including" means "including, without limitation".

11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

11.10 Reference to a numbered paragraph is to a paragraph of this agreement.

11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to avail itself of the same relevant right at law.

12 GOVERNING LAW

12.1 **Law**

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.

12.2 Language

The *Buyer's Agreement* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client. services@ bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [AR] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidder Registration Form, our Absentee and Telephone Bidding Form.

"Bonhams" Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

"Description" any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp Sales and/or specialist Book Sales, a Lot made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

"Hong Kong" the Hong Kong Special Administrative Region of the People's Republic of China.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"New Bond Street" means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

"Notice to Bidders" the notice printed at the front of our Catalogues.

"Purchase Price" the aggregate of the Hammer Price and Tax on the Hammer Price. (where applicable) the Buyer's Premium and VAT on the Buyer's Premium and any Expenses.

"Reserve" the minimum price at which a Lot may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a Lot by a specialist on the Lot.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a Lot by a non-specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the Catalogue.

"**Tax**" means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees, levies or other assessments.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

"Website" Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

"Without Reserve" where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

"artist's resale right": the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a Lot.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the Lot to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

"Section 14 **Implied undertaking as to title etc.**

(1) In every contract of sale, other than one to which subsection (2) applies, there is-

(a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and

(b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-

(a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and

(b) an implied warranty that neither-

(i) the seller; nor

(ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor

(iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

競投人通告
本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。
本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。
重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及／或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

1. 本公司的角色
作為拍賣品的拍賣人，邦瀚斯 純粹代賣家及為賣家的權益行事。邦瀚斯 的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。
賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯 作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。
邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及／或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

2. 拍賣品
在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。
圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。
拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。
敬須注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及／或經過修理，閣下不應假設拍賣品狀況良好。
電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。
若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。
任何人士損毀拍賣品須承擔所導致的損失。

3. 拍賣品的說明及成交價估計
拍賣品的合約說明
圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。
成交價估計
在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。
成交價估計採用拍賣會所用的貨幣單位。
狀況報告
就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。
賣家對閣下的責任
就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。
邦瀚斯 對閣下的責任
如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與賣家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯作為主事人出售拍賣品除外）。
邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他的責任。
閣下不應假定已經進行該等查驗、調查或測試。
就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。
邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。
修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。
拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

4. 拍賣會的規則
本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。
本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。
本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。
拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。
倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。
倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。
任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。
所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。
拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。
本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。
在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

5. 競投
參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。
即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。
親自出席競投
閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。
若對於成交價或閣下是否成功投得某項拍賣品有任何疑問，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。
拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。
電話競投
若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。
以郵遞或傳真方式競投
缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在有兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及／或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。
網上競投
參與在線競拍，首先您必須年滿18歲，並且必須通過邦瀚斯官方應用程序或www.bonhams.com 註冊。 一旦註冊，您應嚴格保密您的賬戶及個人信息，防止任何第三方代表您或以其他任何方式登入您的賬戶。您將對通過您的賬戶進行的所有出價負全部責任。請注意，一旦競拍成功，您必須從您個人或公司（取決於賬戶類型）名下的銀行賬戶進行付款。
個人賬戶：輸入您的全名、電子郵件、居住地址、出生日期和國籍，並提供您名下的有效信用卡。在您能夠競投之前，將通過Stripe進行驗證。 如果您的信用卡沒有通過驗證，您將不被允許競拍。此時您可以聯繫客戶服務部尋求幫助。 此外，我們可能會在允許競拍之前要求您提供額外的財務證明和/或存款證明。 如果您代表另一方競拍，您將需要：(i)向客戶服務部做出申請；(ii)提供我們需要的信息，完成對該第三方的身份和反洗錢調查；(ii)如果您競拍成功，您將需要與該方共同或承擔拍品的全部款項。 如果您成功拍得拍品的任何落槌價等於或超過5,000英鎊/10,000美元/50,000港幣/10,000澳幣（取決於該場拍賣司法管轄區的貨幣），並且您之前沒有提供過上述文件，您將需要上傳或向客戶服務部提供您通過政府簽發的帶照片的身份證，以及（如果身份證上沒有）您的住址證明。我們只有在收到上述文件後，才能將拍品交給您。我們保留要求任何競拍人或成功買家提供身份證明文件的權利，並保留拒絕釋放任何購買的拍品，直到收到此類文件的權利。
公司賬戶：在建立新賬戶時，您必須選擇建立一個公司賬戶。然後提供您的全名、電子郵件、住址、出生

日期和公司的全名。 您必須提供一張以您的名義或公司名義的信用卡進行賬戶驗證。但是在競拍成功後，付款必須從公司名義的銀行賬戶中進行。如果信用卡不能通過驗證，您將不被允許競拍。此時您可以聯繫客戶服務部尋求幫助。 此外，在允許競拍之前，我們可能會要求您提供銀行證明或存款證明。 在成功拍得拍品後，您還需要提供公司的註冊證書或同類文件，以確認公司的名稱和註冊地址。還有每一名公司25%或以上受益人的文件證明，以及您的交易授權證明。只有在收到全部文件後，我們才能將拍品交給您。
我們保留要求任何競拍人向我們提供可能需要的任何進一步信息的權利，以進行任何身份驗證、反洗錢或反恐怖主義融資檢查。 我們可以酌情推遲或取消競拍人的註冊，禁止競拍和/或推遲或取消可能進行的任何購買行 。

透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。
在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參與本公司的業務規則及聯絡本公司客戶服務部。

6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及／或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費的開支。

買家須就本次拍賣會所購買的每件拍賣品按以下費率支付買家費用：
成交價首400,000港元的28%
成交價400,001港元以上至7,500,000港元的27%
成交價7,500,001港元以上至 50,000,000港元的21%
成交價50,000,000港元以上的14.5%

8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買家及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited)。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

邦瀚斯首選的付款方式是通過銀行匯款：

閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。
本公司信託帳戶的詳情如下：
銀行： HSBC
地址： Head Office
1 Queen's Road Central, Hong Kong
帳戶名稱： Bonhams (Hong Kong) Limited-Client A/C
帳號： 808 870 174001
Swift code: HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及或將付款貨幣兑換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票／ 本票：如閣下可提供適當身份證明，而這些資金源自您自己的帳戶，且本公司信納該匯票屬真實，本公司可容許閣下即時領取拍賣品。

現金： 如所購得的拍賣品總值不超過HK$80,000，閣下可以使用鈔票、錢幣為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK$80,000，HK$80,000以外的金額，敬請閣下使用鈔票、錢幣以外的方式付款。

由香港銀行發出的扣賬卡 (易辦事)：以此等卡支付將不會收取附加費。

中國銀聯（CUP）借記卡： 以此方法付款，將不收取額外的費用。

我們建議，閣下在拍賣前可預先通知發卡銀行，以免您於付款時，由於需要確認授權而造成延誤。

信用卡：美國運通卡，Visa, Mastercard卡及中國銀聯信用卡均可使用。請注意，以信用卡付款的話，本公司每次拍賣接受總數不超過HK$200,000。如所購得的拍賣品總值超過HK$200,000，閣下可使用匯款或以上提及的方式支付。

在符合我們的規定下，如要以通過電話的形式以信用卡支付，本公司每次拍賣接受的總數不超過HK$50,000，但此方式不適用於第一次成功競拍的買家。

10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口／ 貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及／ 或進口許可證的責任。
各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。
倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何競售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品。辦理該等出口證可能需時八個星期。
請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字母的，並不自動地表示拍賣品不受CITES規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及／ 或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還申索或其他而產生或就此而申索。
在任何情況下，倘若本公司及／ 或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及／ 或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。
上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 書籍

如上文所述，拍賣品乃以其「現況」售予買家，附有以下拍賣品說明所列出的各種瑕疵、缺點及錯誤。然而，在買家協議第 11 段所列出之情況下，閣下有權拒絕領取書籍。請注意：購買包含印刷書籍、無框地圖及裝訂手稿的拍賣品，將無須繳付買家費用的增值稅。

17. 鐘錶

所有拍賣品均以拍賣時的「現況」出售；對於鐘錶狀況並沒有提供任何指引，並不代表該拍賣品狀況良好、毫無缺陷，或未曾維修、修復。大部份鐘錶在其正常使用期內都曾維修，並或裝進非原裝的配件。此外，邦瀚斯並不表述或保證鐘錶都在正常運轉的狀態中。由於鐘錶通常包含精細而複雜的機械裝置，競投人應當知悉鐘錶或需接受保養、更換電池或進行維修，以上全是買家的責任。競投人應當知悉勞力士、法穆蘭及崑崙等品牌的腕錶進口至美國是有嚴格限制的，或不能經船運而只能由個人帶進。

18. 珠寶

寶石

根據以往經驗，很多寶石都經過一系列的處理去提升外觀。藍寶石及紅寶石慣常會作加熱處理以改良色澤及清晰度；為了類似原因，綠寶石會經過油或樹脂的處理。其他寶石則會經過如染色、輻照或鍍膜等的處理。此等處理有些是永久的，有些則隨著年月需要不斷維護以保持其外觀。競投人應當知悉估計拍賣品的成交價時，已假設寶石或接受過該等處理。有數家鑑定所可發出說明更詳盡的證書；但就某件寶石所接受的處理與程度，不同鑑定所的結論並不一定一致。倘若邦瀚斯已取得有關任何拍賣品的相關證書，此等內容將於本圖錄裡披露。雖然根據內部政策，邦瀚斯將盡力為某些寶石提供認可鑑定所發出的證書，但要為每件拍賣品都獲取相關證書，實際上並不可行。倘若本圖錄裡並沒有刊出證書，競投人應當假設該等寶石已經過處理。邦瀚斯或賣家任何一方在任何拍賣品出售以後，即使買家取得不同意見的證書，也概不負責。

估計重量

如該寶石重量在本圖錄內文裡以大寫字母顯示，表明該寶石未經鑲嵌，並且是由邦瀚斯稱重量的。如果該寶石的重量以「大約」表示，以及並非以大寫字母顯示，表明該寶石由我們依據其鑲嵌形式評估，所列重量只是我們陳述的意見而已。此資料只作為指引使用，競投人應當自行判別該資料的準確度。

署名

1. 鑽石胸針，由辜青斯基製造
當製造者的名字出現在名稱裡，邦瀚斯認為該物件由該製造者製作。

2. 鑽石胸針，由辜青斯基署名
邦瀚斯認為有署名的該是真品，但可能包含非原裝的寶石，或該物件經過改動。

3. 鑽石胸針，由辜青斯基裝嵌
邦瀚斯認為物件由該珠寶商或寶石匠創作，但所用寶石或設計是由客戶提供的。

19. 圖畫

拍賣品圖錄詞彙解釋

以下詞彙在本圖錄裡有下列意義，但以銷售合約內跟拍賣品說明相關的一般條文為準：

「巴薩諾」：我們認為這是該藝術家的作品。倘若該藝術家的名字不詳，其姓氏後附有一串星號，不論前面有沒有列出名字的首字母，表示依我們的意見這乃是該藝術家的作品；

「出自巴薩諾」：我們認為這很可能是該藝術家的作品，但其確定程度不如上一個類別那麼肯定；

「巴薩諾畫室／工作室」：我們認為這是該藝術家畫室裡不知名人士的作品，是否由該藝術家指導下創作則不能確定；

「巴薩諾圈子」：我們認為這是由與該藝術家關係密切的人士所創作，但不一定是其弟子；

「巴薩諾追隨者」：我們認為這是以該藝術家風格創作的畫家的作品，屬當代或接近當代的，但不一定是其弟子；

「巴薩諾風格」：我們認為這是該藝術家風格的、並且屬較後期的作品；

「仿巴薩諾」：我們認為這是該藝術家某知名畫作的複製作品；

「由……署名及／或註上日期及／或題詞」：我們認為署名及／或日期及／或題詞出自該藝術家的手筆；

「載有……的署名及／或日期及／或題詞」：我們認為簽署及／或日期及／或題詞是由他人加上的。

20. 瓷器及玻璃

損毀及修復

在本圖錄裡，作為閣下的指引，在切實可行的範圍內，我們會詳細記述所有明顯的瑕疵、裂痕及修復狀況。此等實際的損毀說明不可能作為確定依據，而且提供狀況報告後，我們不保證該物件不存在其他沒有提及的瑕疵。競投人應當透過親自檢查而自行判別每件拍賣品的狀況。請參閱刊載於本圖錄裡的銷售合約。由於難以鑑別玻璃物件是否經過磨光，本圖錄內的參考資料只列出清晰可看的缺口與裂痕。不論程度嚴重與否，磨光狀況均不會提及。

21. 葡萄酒

凡在本公司總部拍賣場的以及需繳納增值稅的拍賣品，或不能立刻領取。

檢驗葡萄酒

對於較大批量（定義見下文）的拍賣品，偶爾可進行拍賣前試酒。通常，這只限於較新的及日常飲用的葡萄酒。

我們一般不會開箱檢驗未開箱的葡萄酒。酒齡超過 20 年的酒通常已經開箱，缺量水平及外觀如有需要會在本圖錄內說明，

酒塞與缺量

缺量指瓶塞底與液面之間的空間。波爾多酒瓶的缺量水平一般在瓶頸下才會注意得到；而對於勃艮第、阿爾薩斯、德國及干邑的酒瓶，則要大於 4 厘米（公分）。可接受的缺量水平會隨著酒齡增加，一般的可接受水平如下：

15 年以下－瓶頸內或少於 4 厘米

15-30 年－瓶肩頂部 (ts) 或最多 5 厘米

30 年或以上－瓶肩高處 (hs) 或最多 6 厘米

請注意：缺量水平在本圖錄發行至拍賣會舉行期間或有所改變，而且瓶塞或會在運輸過程中出現問題。本圖錄發行時，我們只對狀況說明出現差異承擔責任，而對瓶塞問題所招致的損失，不論是在圖錄發行之前或之後，我們概不負責。

批量購買的選擇

批量拍賣品乃指一定數目批次的、包含同款葡萄酒、相同瓶數、相同瓶款及相同說明的拍賣品。批量拍賣品內任何某批次的買家，可選擇以同樣價錢購買該批量拍賣品其餘部份或全部的拍賣品，雖然該選擇權最終由拍賣官全權酌情決定。因此，競投批量拍賣品時，缺席的競投人最好能從第一批開始競投。

酒瓶細節及酒箱詞彙

本圖錄內下列詞彙有以下的意義：

CB — 酒莊瓶裝
DB — 葡萄園瓶裝
EstB — 莊園瓶裝
BB — 波爾多瓶裝
BE — 比利時瓶裝
FB — 法國瓶裝
GB — 德國瓶裝
OB — 奧波爾圖瓶裝
UK — 英國瓶裝
owc — 原裝木箱
iwc — 獨立木箱
oc — 原裝紙板箱

符號

以下符號表明下列情況：

Y 此拍品含有一種或多種受管制的植物或動物物種，並受 CITES 規定的約束。買方有責查詢此類規定並取得任何必要的進出口證書。買方若無法獲得此類證書不能成為延遲付款或取消購買的正當理由。請參閱第 13 條。

○ 賣家獲邦瀚斯或第三方保證能取得拍賣品的最低價格。第三方或會因此提供一個不可撤銷的出價；如銷售成功，該第三方將可獲利，否則將有損失。

▲ 邦瀚斯全部或部份擁有該拍賣品，或以其他形式與其經濟利益相關。

Φ 此拍品含有象牙，因此受 CITES 規定的約束。含有非洲象牙的物件不能進口到美國。歐盟和英國對處理含有象牙的物件實施了廣泛的限制，包括對進口或出口的限制。買方有責任獲得任何出口或進口許可證、執照和任何其他所需文件。邦瀚斯無法協助買家將任何包含象牙的拍品運往美國、英國或歐盟。買方若無法出口或進口這些拍品並不能成為延遲付款或取消購買的正當理由。

22. 語言

本競投人通告以中英文刊載。如就詮譯本競投人通告有任何爭議，以英文條款為本。

保障資料 – 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括任何海外附屬公司）披露閣下的資料。除此之外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams (Hong Kong) Ltd（就香港法例第486章個人資料（私隱）條例而言，為資料的使用者）（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及／或尋求對拍賣品進行獨立的查驗。

1 合約

1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。

1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。

1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。

1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。

2 賣家的承諾

2.1 賣家向閣下承諾：

2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。

2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。

2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；

2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。

3 拍賣品的說明

3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當串沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價做計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。

3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任可說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或戊交價估計一概不納入本銷售合約。

4 對用途的合適程度及令人滿意的品質

4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。

4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。

5 風險、產權及所有權

5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得仕數彌償。

5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。

6 付款

6.1 在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。

6.2 就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二個工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七個工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。

7 領取拍賣品

7.1 除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。

7.2 賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至以已結清款項全數支付該拍賣品的買價及閣下應付予賣家及／或邦瀚斯的所有其他款項為止。

7.3 閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及／或控制或由儲存承辦商保管的拍賣品，並將其移走。

7.4 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

7.5 倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。

8 未有支付拍賣品的款項

8.1 倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：

8.1.1 因閣下違反合約而即時終止銷售合約；

8.1.2 在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；

8.1.3 保留拍賣品的管有權；

8.1.4 遷移及儲存拍賣品，費用由閣下承擔；

8.1.5 就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；

8.1.6 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；

8.1.7 取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；

8.1.8 保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；

8.1.9 保留由賣家及/ 或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及

8.1.10 只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。

8.2 就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。

8.3 於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。

9 賣家的責任

9.1 在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。

9.2 在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。

9.3 就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任，或任何其他責任）。

9.4 就賣家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；

9.5 在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

9.6 上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

10 一般事項

10.1 閣下不得轉讓銷售合約的利益或須承擔的責任。

10.2 倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權利的能力。

10.3 倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。

10.4 銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。

10.5 倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。

10.6 銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。

10.7 銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。

10.8 銷售合約內「包括」一詞指「包括，但不限於」。

10.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

10.10 凡提述第某段，即指銷售合約內該編號的段落。

10.11 除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。

10.12 銷售合約凡賦予賣家豁免、及/ 或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。

11 規管法律

11.1 法律
本協議下的所有交易以及所有有關事宜，均受香港法例規管並據其解釋。

11.2. 語言
本銷售合約以中英文刊載。如就詮譯本銷售合約有任何爭議，以英文條款為本。

附錄二

買家協議

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及/ 或於圖錄加入插頁，及/ 或於拍賣會場地上以通告，及/ 或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

1 合約

1.1 此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。

1.2 拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。

1.3 於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。

1.4 本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。

1.5 本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任:

1.5.1 本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；

1.5.2 在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；

1.5.3 本公司會按照第9段所載條款提供擔保。

1.6 不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。

2 履行銷售合約

閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。

3 付款

3.1 除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付:

3.1.1 拍賣品的買價；

3.1.2 每件所購買之拍品按照競投人通告規定費率的買家費用；及

3.1.3 若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七個工作日或之前以已結清款項收悉。

3.2 根據本協議，閣下亦須應要求向本公司支付任何開支。

3.3 除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。

3.4 除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。

3.5 本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及/ 或產生的利息，利益歸本公司，直至將款項付予賣家時止。

3.6 就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。

3.7 若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。

4 領取拍賣品

4.1 在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。

4.2 閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。

4.3 於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。

4.4 若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），

條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。

4.5 於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。

4.6 閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。

4.7 閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。

4.8 倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。

5 拍賣品儲存

本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。

6 對拍賣品的責任

6.1 待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。

6.2 閣下應於拍賣會後盡快為拍賣品投買保險。

7 未能付款或提取拍賣品及部份付款

7.1 倘若應付予本公司的所有款項未有於其到期支付時全數支付，及／或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下:

7.1.1 因閣下違反合約而即時終止本協議；

7.1.2 保留拍賣品的管有權；

7.1.3 遷移及／或儲存拍賣品，費用由閣下承擔；

7.1.4 就閣下所欠的任何款項（包括買價）及／或違約的損害賠償，向閣下採取法律程序；

7.1.5 就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；

7.1.6 取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；

7.1.7 在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；

7.1.8 保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；

7.1.9 以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失責時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；

7.1.10 在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；

7.1.11 於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。

7.2 就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。

7.3 倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。

7.4 本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及／或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。

8 其他人士就拍賣品的申索

8.1 倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可:

8.1.1 保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及／或

8.1.2 向閣下以外的其他人士交付拍賣品；及／或

8.1.3 展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及／或

8.1.4 就採取閣下同意的行動，要求閣下提供彌償保證及／或抵押品。

8.2 第8.1段所述的酌情權:

8.2.1 可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何裁決、命令或判決而終止，於該管有權終止後隨時行使；及

8.2.2 除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。

9 膺品

9.1 本公司根據本第9段的條款就任何膺品承擔個人責任。

9.2 第9段僅於以下情況適用:

9.2.1 閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及

9.2.2 閣下於知悉拍賣品為或可能為膺品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為膺品；及

9.2.3 於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為膺品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。

9.3 於下述情況下，第9段不適用於膺品:

9.3.1 圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或

9.3.2 僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為膺品，或採用的確定方法在所有情況下本公司若採用則屬不合理。

9.4 閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非膺品而必需進行的程序及測試。

9.5 倘本公司信納拍賣品為膺品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。

9.6 第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。

9.7 倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。

9.8 第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。

10 本公司的責任

10.1 就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。

10.2 當拍賣品由閣下承擔風險時及／或當拍賣品已成為閣下的財產並由本公司保管及／或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責:

10.2.1 處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或

10.2.2 大氣壓力改變；

本公司亦不就以下負責:

10.2.3 弦樂器的損壞；或

10.2.4 金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。

10.3 就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。

10.4 在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。

閣下宜購買保險以保障閣下的損失。

10.5 上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責任的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。

11 一般事項

11.1 閣下不得轉讓本協議的利益或須承擔的責任。

11.2 倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。

11.3 倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。

11.4 本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。

11.5 倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。

11.6 本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。

11.7 本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。

11.8 本協議內「包括」一詞指「包括，但不限於」。

11.9 單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。

11.10 凡提述第某段，即指本協議內該編號的段落。

11.11 除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。

11.12 本協議凡賦予賣家豁免、及／ 或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。

12 規管法律

12.1 **法律**

本協議下的所有交易以及所有有關事宜，均受香港法例規管並根據其解釋。

12.2 語言

本買家協議以中英文刊載。如就詮譯本買家協議有任何爭議，以英文條款為本。

保障資料 — 閣下資料的用途

由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。

閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。

附錄三

釋義及詞彙

倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。

釋義

「額外費用」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。

「拍賣人」主持拍賣會的邦瀚斯代表。

「競投人」已填妥競投表格的人士。

「競投表格」本公司的競投人登記表格、缺席者及電話競投表格。

「邦瀚斯」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。

「書籍」於專門書籍拍賣會提供以作銷售的印刷書籍。

「業務」包括任何行業、業務及專業。

「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。

「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。

「買家費用」以成交價按競投人通告訂明的費率計算的款項。

「圖錄」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。

「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。

「狀況報告」由邦瀚斯代表賣家向競投人或潛在競投人提供有關拍賣品狀況的報告。

「寄售費」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。

「合約表格」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。

「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。

「合約說明」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。

「說明」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。

「資料」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。

「成交價估計」本公司對成交價可能範圍的意見的陳述。

「開支」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責買家的遷移收費或領取費用，加稅項。

「膺品」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該膺品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及／ 或對其進行修復及／ 或修改（包括重畫或覆畫）而成為膺品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「保証」在任何膺品上邦瀚斯對買家全力承擔的責任，以及在專門郵票拍賣會及／ 或專門書藉拍賣會當中，根據買家協議內定立，由郵票或書藉組成的拍賣品。

「成交價」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。

「香港」中華人民共和國香港特別行政區。

「遺失或損壞保證」指業務規則第8.2.1段所述的保證。

「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。

「拍賣品」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。

「汽車圖錄費」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。

「New Bond Street」指邦瀚斯位於 101 New Bond Street, London W1S 1SR的拍賣場。

「名義收費」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。

「名義費用」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。

「名義價格」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。

「競投人通告」刊印於本公司圖錄前部的通告。

「買價」成交價與成交價的稅項相加的總數。

「底價」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。

「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。

「賣家」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。

「專家查驗」由專家對拍賣品進行目視查驗。

「郵票」指於專門郵票拍賣會提供以作銷售的郵票。

「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。

「儲存合約」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。

「儲存承辦商」於圖錄指明的公司。

「稅項」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。

「恐怖主義」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及／ 或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。

「信託帳戶」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。

「網站」網址為www.bonhams.com的邦瀚斯網站。

「撤銷通知」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。

「不設底價」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）

詞彙

以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「藝術家轉售權」： 按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。

「受託保管人」： 貨品所交託的人士。

「彌償保證」： 為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。

「互爭權利訴訟」： 由法院裁定拍賣品擁有權誰屬的訴訟。

「投得」： 拍賣品售予一名競投人之時，於拍賣會上以落槌表示。

「留置權」： 管有拍賣品的人士保留其管有權的權利。

「風險」： 拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。

「所有權」： 拍賣品擁有權的法律及衡平法上的權利。

「侵權法」： 對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

(1) 除第(2)款適用的售賣合約外，每份售賣合約均有—

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有—

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

(i) 賣方；及

(ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及

(iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Chinese Paintings	Sale date: 2 June 2023
Sale no. 28689	Sale venue: Hong Kong

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments HK$:
$10,000 - 20,000.....按 1,000s
$20,000 - 50,000.....按 2,000 / 5,000 / 8,000s
$50,000 - 100,000.....按 5,000s
$100,000 - 200,000.....按 10,000s
$200,000 - 500,000.....按 20,000 / 50,000 / 80,000s
$500,000 - 1,000,000.....按 50,000s
$1,000,000 - 2,000,000.....按 100,000s
$2,000,000.....at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐

If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK$ (excluding premium)	Covering bid *

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond ☐		Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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彷彿遇吊
自南情

載歌宣德意兮蘭橑桂枌室清
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